

Erle Montaigne

Baguazhang



The Complete System Volume One

A Moontagu Book

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Baguazhang: The Complete System

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INTRODUCTION:

Baguazhang, is said to be the sister of T'ai Chi Ch'uan, the mother of the three 'internal systems'. It is one of the newest Chinese healing/martial arts of the internal system and contains the very best of the Shaolin Martial arts as well as the very best of the Buddhism or Taoism fighting arts. Its intricacies are great and one is able to continually discover new techniques from within the complex postures and movements which go together to build the framework which we call the Baguazhang form or kata. Invented by one man, the form has been slowly added to and taken away from until we have come to a highly evolved form of healing or self-defense which only relies upon the palms and feet for attack and defense. With mainly circular foot movement, the form lays stress upon the stability of the stance and the flexibility of the waist which is complemented by the vigorous movements of the arms and palms while always being coordinated in legs, waist and upper body. Bagua is said to have the fastest footwork of any martial art.

Throughout this book, I will be making mention of "dim-Mak" or death point striking and some points used in this art. Baguazhang is a dim-Mak art. I suggest that you get a copy of my encyclopaedia "The Erle Montague Encyclopaedia of Dim-Mak" available from the publisher of this book, Paladin Press in Boulder Colorado in the USA.

Dim-Mak literally means "Death Point Striking" whereby the practitioner is taught to strike to either one, or multiples of dim-Mak points in the human body causing effects that range from a simple knock out to maiming and death, or even effects that manifest many years from when the strike was felt.

Every movement in Baguazhang has a meaning and is aimed at the dim-Mak points. Bagua is often referred to as "the art of overkill".

THE MARTIAL ART:

Two methods of attack and defense are taught.

The first method is given to larger people who are able to literally crash their way in through any defense enabling them to reach the body's centre, this is the basic way of defense whereby we attack anything that comes within range.

The second method is mainly for smaller people. From the very basics of the eight palm changes or Bagua Cheng Chung, (Orthodox Eight Diagram), the practitioner is able to go on to the highest level of Bagua fighting, the 'DRAGON PALM FORM'. This form consists of circular foot movements, which enables the practitioner to evade to the side and come in at the rear in a circular movement at various speeds thus perplexing the opponent.

At this level, attacks are mostly executed from the rear, having got around there by using the very unique Bagua stepping method. This method is mainly for smaller people who do not have the physical strength of the larger person and particular attention must be given to training the waist to gain more power and flexibility, as this is where almost all of the power for Bagua is derived. If one is able to control the waist with one's mind, then the waist will control the legs and feet.

THE HEALING ART:

Baguazhang is just as sophisticated as its mother art of Taijiquan, it is one of the greatest healing arts. The healing side of Bagua is not as well documented as Taijiquan, however, I am working on fixing that situation. (See the article at the end of this introduction). But if we look at the relative ages of when the old Bagua masters died, (excluding those who died in battles etc.,) then we get an idea of how good this form is for health as most of them lived to very old and healthy ages.

The constant training of the waist, twisting, turning, bending etc, results in an effective exercise for the joints, sinews, muscles and internal organs so one is not only training in a fighting art but also a healing art. It is interesting to note that most of the old Bagua practitioners lived to very old ages,

those who weren't killed in fights or the 'Boxer Rebellion'. Bagua is closely related to acupuncture whereby one is constantly twisting the acupuncture meridians to work upon each organ in turn thereby sending life giving Qi or energy to all parts of the body.

The dragon dances, undulates, twists, using flexible movements where necessary and rigid movements when needed. His/her movements are responsive; that is, movement is only reliant upon the actions of the attacker. Each movement has an equal and opposite reaction and these reactions are inter-woven and coordinated with each other.

This is how the 'Dragon Form' was given its name.

Blocking is always done in a circular manner thus minimizing the attacker's power and at the same time always on the move, in to the centre. Never is an attack taken full on using brute force. The waist generates the movement while the upper body stays rigid. The mind is concentrated on the lower abdomen with the breath regulated throughout the form.

The unique stepping method gathers no momentum, the power comes from the waist alone thus the practitioner is able to stop immediately and go the other way. There is never any weight placed upon the leading foot. The stepping is fast but only fast within each step's own boundaries. The momentum of each individual step must not go into the next step, it must stop when the foot stops, and then the next step is begun. In this way the feet are able to attack the opponent's ankle or at the highest, the groin.

In order to keep this idea of not gathering the momentum especially when executing the Bagua technique of swinging around to defend from the rear, we use the technique known as 'Cloud Shadowing Palms'. This technique involves the lifting of one or both of the arms straight upward as one spins around thus keeping the centrifugal force at a minimum, we are able to keep the centre and thus keep our control in order to defend against great strength. The arms are in a position to be able to crash down upon the attack.

Baguazhang is a unique martial art,. We not only gain a great self defense art but also heal the body and mind of any defects which have come as a result of bad living habits over a number of years.

The Hidden Healing Qigong Methods From the Baguazhang Postures

By Erle Montaigne

Baguazhang is truly an amazing art once you get past the basics. It, like Tai Chi, was invented by people of genius to incorporate healing as well as deadly self defense methods.

Each of the major postures from Bagua have a hidden meaning, either for the healing benefits or for gaining of power for the fa-jing and fighting system. And the hidden meanings are hidden in the very names of each posture. This information was only ever given out to very advanced students after they became proficient in the fighting side of the art as when once was proficient in self defense, one could then understand about the healing and Qigong side.

By knowing the names of each posture, we are able to find the hidden way to perform each posture as well as to find the hidden healing meaning or Qigong to gain power etc. For instance, the posture called 'Leaning On the Horse & Ask The Way' works upon the energy system of the body which is stored in the backbone. When we 'Lean On The Horse', we lean on his backbone, and as the backbone is so easily seen in a horse, this gives us a hidden meaning of this posture. The way to real power in Baguazhang is to access the combined power of each vertebra when it is connected to all of the other vertebra. Each separate vertebra is like a small capacitor which stores electricity (Qi). If we know how to set the backbone up correctly, and then drop each vertebra on top of each other, we are able to not only store Qi in the backbone, but also to issue it when needed. So when we hold this posture as a standing Qigong method, we learn how to gain access to our hidden reservoir of energy.

The posture called "*Flower Hides Under Leaf*" (see book text for these photos) represents the Qigong that is responsible for taking that power that we develop through the backbone and issuing it to the forearms. The Flower represents the roots, (Earth Qi) while the Leaf represents the forearms. So we can again take this posture and use it as a static Qigong method to gain great power in the forearms and palms and of course this is necessary for Bagua.

Flock Of Wild Geese Flies (Bursts) Out, represents the Qi when it is issued forth. so we take this posture and use it not only as a static Qigong method but also as a moving Qigong. The action of the waist opposing the hips causes the Qi to be sort of squeezed out like stomping on a tube of tooth-

paste. In doing this we also heal ourselves by this action of the Qi being sent out through our own body thus healing our internal organs and re-balancing internally. This also works upon the Lungs.

Purple Lady Throws Fan: This represents the waist (the fan) and the way that the waist controls the action of the Qi. It also works upon the colon. The fa-jing of this movement is generated as always by the waist, so when we get this posture correct, we learn to use the waist in the most powerful manner. We can also use it as a static Qigong method to heal the colon.

Close The Door & Push The Moon: This refers to the Moon as the heart and the door as the lock on that organ. We learn to lock out own Qi so that it will not float around aimlessly, we learn to control our emotions and Qi.

Fierce Tiger Jumps Out: This refers to tiger bones. We use this posture to send the Qi into the marrow of the bones in order to generate very powerful and strong bones (like a tiger).

Colourful Rooster Stretches Wings: This posture is used as a Qigong method for the lungs. 'Wings' are always associated with the air and wind, hence the air we breathe into the lungs.

Pierce The Armor: This posture means that we learn how to send the Qi from the Tiantien to all parts of the body and into the attacker to damage him. We 'pierce' not only HIS armor but our own blockages.

Take Flower Connect to Wood: This represents transplanting a different plant into another. Here we take the ROOTS of the flower and connect them to the WOOD, (Legs), so that we have a balanced flow of Qi. It also loosens up the ground Qi through the legs to give an over-all quality flow of Qi. Makes for a very stable stance.

Take His Head and Put It On Your Own: This refers not only to the fact that the martial application does this, but also we learn how to take someone's else's energy (the head) and use it for our own gain and against the attacker. We use this as a moving as well as static Qigong method.

Hold The Moon In Your Breast: The 'Moon' is often representative of the 'Heart', so we take the radiance of the moon into our heart to heal deep emotional scars and to get rid of unwanted deep emotions etc. We hold this posture as a static Qigong method.

I am now making a series of video titles which will cover these aspects of Baguazhang. [Http://www.taijiworld.com](http://www.taijiworld.com)

CHAPTER TWO

HISTORY:

The true history of Baguazhang is vague. This is due to a person called Tung Hai Chuan (1796-1880) who was wary of telling anyone about his martial art's origins. Some people, including myself believe that it was Tung himself who founded the internal system known as Baguazhang but was afraid to tell anyone of his 'invention' for fear of losing face. It was and always has been popular to tell people that one's art has been learnt from some ancient monk on top of some mystical mountain and that the art is thousands of years old rather than admitting that it was invented by oneself.

Tung Hai Chuan lived in Wen An district in Ho Pei Province about three centuries ago during the beginning of the Ching dynasty. The style came to be noticed in Beijing when a eunuch, Tung Hai Chuan, gave demonstrations (of the art) to the court of the imperial prince where he lived. At one time the prince held a very large banquet for many guests causing the lesser-experienced waiters to not cope too well. The prince and other high officials noticed the young eunuch, Tung bobbing and weaving in and out like a butterfly. Tung was asked why he was so nimble and it was found that he was a practitioner of wushu or war arts. Tung was then asked to demonstrate his art and the ensuing exposition thrilled the court no end. When asked what style of wushu he was practicing, Tung would always say that it was a combination of the very best of the Shaolin (a place in China translated as the little forest where a very famous temple once existed. The monks of this temple were taught the original Chinese martial arts all grouped together and called 'SHAOLIN TEMPLE BOXING') and the Wudang (named after a sacred mountain in China, Wudang Mountain where the internal martial arts were said to have emanated) or Buddhism and Taoist martial arts.

TUNG THE FUGITIVE

Many people believe that Tung Hai Chuan was a fugitive from the law, which is the reason for his not telling from whom he learnt his art. It is told that Tung escaped being captured by seeking refuge in the Buddhist monastery. Because of his inherent nature, he soon breached the rules of sexual abstinence and was asked to leave. He then performed his own operation (or so we're expected to believe), of cutting out the old crown jewels causing him to become an eunuch so that he could lose himself in the court as said eunuch. I think I would have preferred capture! Some sources say that Tung learnt the art from Pi Teng-Hsia.

Tung was apparently once heard to say to a master swordsman called Tsung Wei-I that his teacher and Tsung's teacher were fellow students and that teacher was Pi Teng-Hsia.

Another master called Jen chi-Cheng believed that Tung learnt the art from Tung Meng-Lin as Jen's teacher also learnt from him and there was a great similarity in the two arts. Tung died in the sixth year of the Emperor Kwong Hsu at the age of 84 and was buried a mile from the East gate of Beijing.

The art was proliferated by Tung's disciples. Cheng Ting-Hwa was said to have been personally involved in the 'BOXER REBELLION' in 1900. The story goes that Cheng Ting-Hwa died from multiple bullet wounds when he attacked a group of foreign troops during the rebellion. Armed with only two small knives he took out ten of the soldiers before he died. Cheng's most famous pupil was SUN LUC-TANG while his son, CHENG YU-Lung (1875-1928) popularized the art throughout Beijing and Tientsin.

Sun Luc Tang (1860-1932) learnt the art from Cheng Ting-Hwa and gained the name of 'SUN THE COWARD' because of his aversion to competition fighting. He could see no reason for a man to have to prove his art. His idea was that Baguazhang should only be used in defense of oneself or one's family etc. Because of this, Sun had very few students, however, at one time a very large Chinese wrestler challenged Tung and Tung turned him down. The wrestler decided to have the fight anyway and began to strike Tung with heavy blows. Tung took a few of these attacks and then with only two palm strikes put the man into hospital. After this many students wanted to join Tung but he turned to them and said that if he had to almost kill another human being to gain students then he would rather not. He disappeared for many years preferring to refine his art. He wrote four books on Taiji, Bagua, H'sing-I and one called "The Esoteric

Way Of The Martial Arts", which, until now no-one has been able to translate because Tung tried to put onto paper what his inner mind knew about martial arts and of course only he knew what he was trying to say. YIN FU (1842-1911) was another of Tung's students. Tung only accepted him after many months of Yin Fu trying to sell him cakes! Yin Fu popularized the style of Bagua known as 'OX PALM'. He was also the first to use the 64 palm changes as we know them today.

FU CHEN-SUNG either learned the art from Sun Luc-Tang or from Cheng Ting-Hwa. Sun's daughter, SUN Jianyun is now very old (1987) and still gives demonstrations of her father's SUN style Taiji and Bagua.

Chang Chao-tung learned the art from Tung Hai-Chuan and passed it on to Chiang Jung-Chiao (1890-?). Chiang Jung-Chiao taught Master Ho Ho-Choy and that is where my lineage comes from.

Chang Chao-tang was the first to formulate a formal long circular form which flowed from one movement to the next until the whole eight palm changes were performed. Before this as with Sun Luc-Tang we only had separate palm maneuvers plus the twelve animal forms.

Nowadays we have three forms of Baguazhang. The Animal forms, the Original Form (taught by Chiang Jung Chiao) and the 'Body Swimming Form' which is the Chinese Government style taught in the wushu colleges and performed in the many tournaments each year in China. The style that is presented in this book is the 'Original Form' of Chiang Jung-Chiao.

As well as the classical circular form, Yen Te-Hwa who learned from Chou Hsiang (1861-?) who in turn learned from Cheng Ting-Hwa, formulated a fighting or linear form which placed more emphasis upon the fighting aspects of the art. Here we are able to see how the martial techniques work and we are able to put them together with a partner to form a two person learning aid, something akin to Kumite from karate. This form is also presented in this book along with some of the main applications of the postures.

Baguazhang the Future.

With the way that the Chinese government is 'formulating all of its wushu it's anyone's guess as to what the future is for Bagua.

The internal styles are internal because one 'owns' the style. It's not a case of taking some movements and then 'putting those movements onto' one's body, it's a case of the forms changing to suit every body shape and so everyone will do the forms slightly differently. When we are attacked, we don't say that you must use this or that technique, you must simply re-

act with what ever technique or 'non-technique' that your subconscious mind says to use and if we're forced to do the physical forms exactly the same way that some dead master dictated, then we have nothing more than a karate type kata where every movement has to be exactly the same as it was founded.

I hope that it never comes to the point where the Chinese masters have to come to the West in order to re-learn their 'folk' styles but the way it is going now it looks ominous. This book is my way and my contribution to try and save some of the old forms from dying out through bureaucratic government bungling.

Governments should have no say in how the martial arts should be performed, unless of course if that particular minister is a practicing master of the martial arts himself.

Nowadays (it is now May 2004) I have had a renewed interest and vigor in my Bagua teaching as I have seen some amazing healing happening through the practice of Bagua. Many more students are now willing to do the hard yards in learning this great art, so the future thus far looks OK. And the wonderful thing is that my own children have a great interest and love for Bagua. I also have an excellent core of students here in Wales who come from all over the world for Bagua training. So, with a little luck and help; from above, Baguazhang, i.e. The real fighting system will remain alive for centuries to come.

CHAPTER THREE.

THE HEALING BENEFITS OF Baguazhang.

The great benefits to health are not as well documented, as for the mother art of 'T'ai chi ch' uan but none the less, Bagua does have great benefits. If we look at the documented ages of many of the Bagua masters we have a fairly good indication of the healing benefits of the art.

All of the internal systems of martial art all work in the same way where healing is concerned. They all work upon the acupuncture meridians sending life giving Qi or life force to all of the internal organs. This Qi is a sort of electrical energy which literally holds our very cells together. Qi is said to be used in the healing arts as well as in the martial arts but beware! For as long as the martial arts have existed, man has been claiming supernatural feats in the name of Qi, things that defy the laws of nature. Like being able to catch a raindrop and hold it intact! Or being able to ward off a spear attack to the neck. All of these 'games' are purely circus tricks and should not be taken seriously.

However, Qi is able to help one in the three main areas of martial arts, that of timing, coordination and balance and that's a great help in itself. The Qi mends one's body and mind and in doing so simply makes one stronger and able to use one's body to its greatest use, utilising all of one's muscular power rather than just the outer extremities of muscle. We gain relaxation through the practice of Bagua, another major pre-requisite for any martial art.

Each movement in the Bagua form causes the Qi to be routed along a particular organ and thus healing that organ associated with that movement.

The internal arts also work as preventative medicine in that if you have some disease which is in the very early stages then the art tends to bring that disease out in to the open so that we know it's there. For instance, a normal looking businessman came into my school because he had heard that these arts might help him to feel better. I placed this person in the normal standing qigong stance and told him how to breathe, then left him to it. About five minutes later he had fainted and had turned bright yellow indicating some liver ailment. I suggested that he got to the doctor and having done that was diagnosed as having the very beginning stages of liver cancer. Luckily they were able to save him as it was discovered so soon.

Everyone who comes to a Bagua class is not that seriously out of good health but we all of us, through twentieth century living have some small things wrong with us and these can be helped if not cured altogether with Bagua. Your ailments are literally twisted away, every acupuncture meridian is gently twisted as is every joint, muscle and tendon. The whole body has a thorough work out with no real stress being placed upon the system. Being a little more rigorous than the modern forms of t'ai chi, the whole body is given an aerobic work out. The fast or linear form of Bagua is probably the longest of all of the martial arts forms or katas.

Combine this with the circular form and you have quite a formidable exercise where at the finish you aren't tired but feel greatly enlivened.

Each of the postures from Bagua treats a particular organ and so if we take some of these postures out of context, we are able to treat certain organs sooner and with greater effect. For instance, the posture of 'Duck lands on water' works on the kidneys, or 'transfer flower connect to wood' works upon the stomach meridian.

It is important when a teacher is trying to heal a certain organ that he or she 'knows' his student as different postures are able to take out much poison from the system and one must know when to stop the therapy. One particular posture when used as qigong could very well heal the kidneys but it could also have an adverse effect upon the liver etc. If when you start to practice Bagua and feel a little ill then stop and wait a while before continuing to allow whatever it is that is making you feel ill to take its course.

Bagua is able to enhance your whole life and only takes a few minutes each morning to perform. It is indeed one of the treasures from China.

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By knowing the names of each posture, we are able to find the hidden way to perform each posture as well as to find the hidden healing meaning or Qigong to gain power etc. For instance, the posture called '*Leaning On the Horse & Ask The Way*' works upon the energy system of the body which is stored in the backbone. When we '*Lean On The Horse*', we lean on his backbone, and as the backbone is so easily seen in a horse, this gives us a hidden meaning of this posture. The way to real power in Baguazhang is to access the combined power of each vertebra when it is connected to all of the other vertebra. Each separate vertebra is like a small capacitor which stores electricity (Qi). If we know how to set the backbone up correctly, and then drop each vertebra on top of each other, we are able to not only store Qi in the backbone, but also to issue it when needed. So when we hold this posture as a standing Qigong method, we learn how to gain access to our hidden reservoir of energy.

See the Introduction Chapter for the rest of this article.

CHAPTER FOUR.

EXPLANATION OF THE FORMS.

ne's Bagua training consists of eight different Bagua manoeuvres which correspond to the eight trigrams of the I-ching.

It would take a whole book to expound upon the I-ching so here I will only say that the I-ching is the Chinese Book Of Changes which has a whole lot of good things for good living and good life management. It is also used as an oracle which is based upon building up a set of six lines by either throwing a succession of yarrow stalks or by using the simpler method of throwing three coins and building up the lines that way. How the lines are built can predict things to come or things to do in order to cause things to happen etc. A very good book on the I-ching is by Lee Jung-Young called "I-CHING AND MODERN MAN". The I-ching represents the universe and all of the changes that can take place in this universe. Bagua uses those same changes in its palm changes. There are eight palm changes and when doubled make for 64 palm changes. The I-ching has eight trigrams and 64 hexagrams.

WALKING THE CIRCLE.

By walking the circle and performing the 64 changes we bring ourselves a little closer to the universe and eventually build up an internal energy called Qi. This Qi is to us as the water is to fish. The fish don't actually know that they are living in water until they are taken out of it and life becomes quite difficult. By the same token, if we are deprived of Qi, then life also becomes very difficult for us until we eventually die. The walking is the most important part of one's training and the learning of the form is only to enhance our walking and not the reciprocal. The Qi can be used for the healing or for the fighting art and its acquisition is the same for both arts. When we learn Bagua, we learn both fighting and healing.

THE BAGUA CIRCULAR FORM.

In the same way that t'ai chi has its form or kata so too does Bagua. Unlike t'ai chi though, this form is performed while walking around the perimeter of a circle and we learn to relate our own centre to the centre of that circle. In this way we learn to know where our own centre is and more importantly where the opponent's centre is. We are able to move our centre to avoid being trapped and to make life very difficult for the would-be attacker by not allowing his centre to escape. One of the most famous training methods in China was to fill an oak barrel with water and then to climb onto this barrel and walk around the rim at the top.

Each day the equivalent of a tablespoon full of water was removed until eventually there was no water in the barrel. The barrel did not tip over however as by that time the centre of gravity was coordinated with the centre of the barrel, something like a gyroscope.

By doing the Bagua form we learn to keep our own centre and not allow daily stresses to upset our centre. We allow the stress to move around the centre rather than meeting it head on.

The mind is kept on an electrical point about three inches below the navel and in the centre of the body called the 'tan tien' (dantian) situated on a point called CV 4 (conceptor vessel No. 4, another name for this point is Guanyuan or Gate of origin). This concentration is all important because some of the more difficult postures just don't work unless we are able to have a psychic balance as well as a physical balance.

LOOK AT THE PALM.

By looking at the palm that is doing the work for most of the time, (there are exceptions), we are able to bring the Qi right into that palm. We do not look past the palm as in t'ai chi but right at it, we actually focus on the palm. This peculiar aspect of training is only when we practice the form though and not while fighting.

INSIDE AND OUTSIDE TURNS.

Once the walking has been achieved with an amount of stability, we go on and learn the inside and outside turns. In Bagua we never back off from an attack but rather turn to face the opponent. One always assumes that there is more than one attacker and hence the forms may seem a little strange. The changes involve swivelling upon the heels to face the other direction and if the balance is not there then this turning can be very difficult.

THE FORM.

The Bagua form consists of eight different parts with 64 palm changes being executed. All of the animal forms are dealt with in the classical form but three of them are only dealt with briefly so I have increased the number of changes to eleven to include these changes. This of course is a real no, no according to the classical Chinese way but my students have gained much from performing the form in this way.

While practicing the form, there is no thought of martial application, although the postures are quite martial and can have an application placed upon them. The form is there to cause our bodies to move in a certain way, twisting and turning, loosening up and becoming strong. If we are able to perform these strange movements then the more natural ones become easy. The applications are learnt later in the linear or fighting form.

While practicing the form, one should pay particular attention to the names of the postures as these give the attitude in performing them. For instance, the posture of 'flower hides under leaf' is performed quite gently while the posture of 'flock of wild geese bursts out' is done with much energy in a gently flowing motion.

The form is practiced quite slowly at first, paying attention to intent, attitude and balance. In the famous karate book by Richard Kim, he stated that it was his Bagua training that gave him his tremendous balance. After some time the form speeds up and the circle becomes smaller until the inside palm does not move but only rotates.

Bagua PUSH HANDS.

There are two types of push hands from Bagua. The first is not unlike the t'ai chi push hands but is somewhat less in application so I tend to give my

students the more advanced t'ai chi push hands regardless of whether they practice Bagua or not. The second type of push hands is more like a controlled sparring match and is an excellent way to introduce beginners to fighting. The two players walk the circle with wrists lightly touching. All of the regular attacks can be executed and defended against from this position.

This is probably the most important part in learning Bagua as a self defence art.

THE BAGUA ANIMAL FORMS

The animal form were the first Baguazhang and consisted of 8 separate sets of movements emulating the movements, power and speed of the various animals that each represents. They are quite beautiful when you know the more advanced methods of these forms (which not many do).

There are three areas to one's animal training. Firstly comes the 8 forms, then comes the "Bagua Qi Shaking methods" and lastly, the two person Bagua Animal training sets.

Many people when they first begin to learn Baguazhang and often because their body is tense and stiff from training in other martial systems, find it difficult to get anything happening Qi or energy wise; so we have an excellent training method derived from the "8 Animal Forms" of Bagua, called "Shaking the Qi", a set of 8 relatively simple training methods that force the body to learn about Bagua Fa-Jing. Each of the 8 Animals from Bagua has its own Qi Shaking method based upon the movements and mind-set of the animal it represents; for instance, the "Phoenix" Qi Shaking set is a very beautiful flowing, arm swinging form incorporating fa-jing as the main striking method.

The two person Bauga Animal training sets compliment the above two. The following is taken from Erle Montaigue's web site with reference to his video titles on the subject.

The 8 Bagua Animal Two Person Training Forms are an integral part of one's Bagua training. Each form teaches the essence of the animal whose name it shares. How to gain the power of each animal, how to move like the animal in essence and how to cultivate one's Qi so that the body move fluidly and with great power. In this first volume Erle teaches the Snake and the Phoenix two person forms. The Snake form is of water and as such flows with great power in and out of every little crevice until it wins the battle. Its strikes are powerful and swift utilizing the power of the whole body coiled ready to strike in a split second. The Phoenix is of the Air and represents the power of the air, swooping and rolling, turning, striking

with its powerful wings and wing tips then escaping to a higher plain.

SELF DEFENCE AND MARTIAL ART ARE NOT THE SAME.

So far I have referred to Bagua not only as a martial art but also as a self defence art. The reason for this is that, just because someone learns a martial art doesn't mean that that person is able to defend him/herself or use it to fight. The martial art should only be used as a tool to gain certain things either for good health or peace of mind or as a tool to help us to defend ourselves. Once we have learned the martial art we then have to learn how to use it to fight out there in the mean streets and that's a whole lot different than fighting in the dawgwan or dojo. In order to train us in street fighting Bagua has certain 'training methods' built in to gain this goal. They are the techniques to gain no technique and only when one has gained the no technique standard will he or she be able to say that he know show to use the art for self defence.

The martial art teaches us HOW TO KICK or punch but all of the bag training in the world will not teach us WHEN TO KICK or punch.

This crucial timing is only gained through the specific training methods and from experience. I would rate timing as the one most important aspect of anyone's fighting training. Not necessarily of their martial arts training but for street fighting, your life can depend upon your timing.

CHAPTER FIVE.

WHAT THE MASTERS SAY. (THE CLASSICS)

Although we aren't left with much to go on in the way of documented drawings of the postures we are left with some of the classic sayings by some of the greatest Baguazhang masters and this is all we have to lead us through what is generally a maze of evolved information. From the classics we are able to see somewhat right back into time and know what the old masters were thinking.

These classics were written sometimes in ancient Chinese and so sometimes the translation into English leaves something to be desired but for the most part they are pretty well straight forward and they do give us a flavour of what Bagua is supposed to be all about. Unlike t'ai chi, Bagua has only a few diagrams left to us by Sun Luc-tang, the forms as we know them have been handed down through the generations and all we have is the spoken word and movement of body leaving us with only the classics to go by and allow us to find the right path to Baguazhang.

SUN LUC-TANG'S EIGHT ESSENTIALS.

- 1/. The waist lifts up so that the coccyx lifts to join the 'DU MEI' (An important acupuncture meridian of the eight extra family which runs up the back bone and over the head to the roof of the mouth from the coccyx).
- 2/. Hollow the chest so that the 'yin Qi' descends the 'REN MEI' (an extra acupuncture meridian that runs from the back of the tongue to the coccyx or 'CV 1').
- 3/. The rectum is lifted internally and the tongue touches the hard palate just above the top tooth line on the hard ridge so as to join the DU MEI with the REN MEI.
- 4/. The elbows fold inward as if holding a tray overhead.
- 5/. Relax the shoulders with no protuberances.

6/. When the hands turn over from palm up to palm down, leave the elbows down. Ie; The palms scoop leaving the elbows stationery.

7/. The shoulders contract inward. IE. the clavicle is poking out.

8/. Distinguish clearly between; rise, fall, drill and overturn, they should be connected without breaks.

SUN LUC-TANG'S FOUR VIRTUES.

1/. The whole body should flow like the great river. The hands and the feet should extend naturally and relaxed.

2/. The Qi should be gathered internally with no internal tension.

3/. The Qi is centred without shifting.

4/. Allow the post and pre-natal breath to be mixed together and use the correct breath.

SUN LUC-TANG'S EIGHT ABILITIES.

Pulling or throwing down. (self explanatory)

To block without holding. (To block and stick to rather than to hold on to. This allows for more flexibility in one's next move).

To intercept and to catch. (To intercept the oncoming attack and to catch it in order to use a locking device).

Locking. (Self explanatory used in conjunction with No. 3)

Pushing. (To push and be able to knock someone out with the push requires great technique).

Lifting up. (Either lifting up the peripheral that is attacking or lifting up the whole body, the technique is the same.).

Pull back. (Take his arm off with pull back, a sharp jerking motion that at the very least will put the neck out.).

Leading with a shaking movement to upset the balance. (Shaking, a most important technique from the internal arts. Not just a shake of the palm or arm but a shake that comes from the whole body. The opponent finds that he is trying to hold onto the weight of your whole body shaking.)

SUN LUC-TANG'S THREE HARMFULS.

Forcing the breath.

Using strength derived from the bones and not the sinews.

Arching the chest backwards.

THE CLASSICS OF CHIANG JUNG-CHIAO.

- 1/. Straighten the neck, lift the crown, tuck in the buttocks and hold the anus sphincter lightly closed:

Do not look up or down. Do not lean right or left. When the head lifts, the chin should tuck in. The buttocks contract inward. The tail bone does not stick out even one hair's width.

- 2/. Relax the shoulders, sink the elbows, strengthen the belly and open the chest:

When practicing, the shoulders should not be lifted. The elbows embrace and are bent into the half moon shape.

The abdomen is the place for the nurturing of the Qi. You must allow inhalation and exhalation to move deep within, right down to the abdomen. This will make the abdomen completely filled with the pulsating Qi. Thus, there is a common saying, "When the Qi sinks to the abdomen internally there is a vibration".

If the chest is pushed up and out it will affect the breath, however if the chest is held in, it will obstruct the flow of blood. So simply, relax and open the chest do not lift or depress it.

- 3/. Rolling, drilling, pressing and wrapping. Opposite forces, the hidden and the obvious, the internal and the external arise together:

All of this refers to the different kinds of energy that one encounters during practice. Rolling is the circular coiling of an arm as in the No. 8 palm. Drilling is both circular and spiralling forward as in the No. 3 (straight palm) change. Pressing means pressing apart and wrapping means to embrace within.

These four types of movement contract the muscles to generate strength. They are completely circular without linear aspects. But for the strength to be at its greatest there must be some sort of internal contradiction.

Within rolling there must be drilling, two contrary types of energy. The forward moving and the outward moving are brought together. This is to move like a propeller or screw. There must also be wrapping within pressing. Here there is resistance between contraction and expansion. The energy for Bagua comes from natural opposition of these forces, like when I was a mere lad we used to ride around on old B.S.A. Bantams with around a 70c.c. engine. In order to get up the steep hills we had to put our foot on the rear heel in order to gain more torque. It's the same in Bagua; we use opposing forces to gain torque.

- **4/. Dragon form, monkey appearance, tiger sitting, eagle overturning:**

This refers to four important points in one's practice. Walking, looking, sitting and overturning.

The stepping should be flowing, circular with out a break like water flowing. Then you will look like the wandering dragon and our posture will be stable.

When circling or changing the palms the eyes should always pay attention to the palm. Hand and eye follow each other. The gaze manifests the inner spirit of the sprightly monkey, either as he is startled or as he takes his food. The monkey's spirit is told in his eyes.

While circling or changing the palms the legs never straighten completely. Make sure that you "sit the kua". This type of squatting will make you look like a tiger ready to pounce. In your sinking you will have strength.

When you turn the body, have the swift attitude of the eagle as it circles and spirals through the void as it overturns and gracefully descends to attack.

- **5/. Twist in a spiral as you circle, press the foot and scrape the calves:**

This refers to the waist and the peculiar movements of the feet when circling. The waist should twist, i.e.; the hips should be positioned so that they are pointing along the circumference of the circle while the waist should turn slightly in towards the centre making the shoulders twist in to the centre. The elbows should twist: As if the inner palm is expanding while the outer palm is contracting. (Inner and outer with reference to the centre). The neck should twist; It is turned inward so that there is a straight line between the nose and the inner forefinger. The palms should twist:

The palms are turned outward slightly and not with the fingers pointing straight upward. The torque from all of this twisting should give one this spiralling energy. The front foot should advance slightly just before the next step as if slipping on the mud or ice with no weight placed on it until the other one steps. This causes the step to be widened slightly just before each step. The rear foot should have a pressing energy, to give the power of the step. As you take the step, the shin bones should gently rub as the one foot passes the other. Don't lift the feet too high or too wide. Try and lift the rear foot to step without taking the heel off the ground and place it in the same way with the toes and heel touching together. The feet should be as if the toes are clutching the ground, slightly concave.

- **6/. Bend the legs, treading mud step:**

The toes are arched and the front foot slips forward as you step. See No. 5 also.

- **7/. Lift the foot levelly; let it fall as if locking onto the ground:**

Your crosswise stepping should be continuous. The idea does not break, the energy does not break, and the movement does not break. All is connected by one Qi.

- **8/. The waist is the axle, the hands are like the revolving wheel:**

In Baguazhang the waist is the axis for all movement. For the hands to move the body must move first. For the body to move, the waist must move first. While changing the palms the hand turns like a wheel. Your movement will thus be agile and continuous.

- **9/. The fingers are separated:**

The palm is concave. The forearm is fixed forward towards the centre, the shoulders are level.

- **10/. Rooted like the mountains and hills; steps like water:**

Rootedness refers to the tranquil nature of the movements. You should be firm and stable like a mountain. No force can push you away. Your stepping is lively and quick like flowing water. In Bagua, your stepping should be neither heavy nor inert or floating and wild.

- **11/. Fire above, water below:**

Fire is light, water is heavy. The heart belongs to fire. The kidneys belong to water. Make the belly substantial and the chest light.

- **12/. The intention is like a waving flag or a bright light:**

In ancient times the troops were guided by the banner and the light of the lamp. Similarly in Bagua the mind guides the movements.

- The abdomen is the root of the Qi:
- The chi is like floating clouds. The breath should move slowly, do not force it.
- The attention is clear and alert:
- Qi moves through every pore.
- Whether opening and discharging or closing and contracting, the movement and tranquillity should compliment each other.
- Spirit, breath intention and force. Shen, Qi, I, Li: Are harmoniously coordinated. The hands and feet are in harmony, the shoulders and the ku'a are in harmony, the elbows and the knees are in harmony. The spirit and intention are in harmony, inner and outer are in harmony.

The true principles of Baguazhang are in the above:

For those who search them out, the world is yours. Here I (Chiang Jung-Chiao) have elucidated the real art and principles of the real art. If you do not follow them, you will only learn an empty shell.

OTHER CLASSICS BY UNKNOWN WRITERS:

Move like the dragon; turn like the monkey, change forms like the eagle.
 Imagine being hung from the sky, this is the key to speed.
 The postures are like snowflakes.
 In the beginning make the postures empty, the mind empty and tranquil,
 walk a large circle at first with small accurate steps. After a while you will
 naturally move faster.
 The eyes look over the index finger, hands in tiger mouth form.

CHAPTER SIX:

THE EIGHT PALMS AND THEIR MEANING:

The eight separate palms are the most important part of one's training apart from the actual walking. These palms can be used as qigong stances to heal certain organs as each palm is associated with a different organ or group of organs.

Unlike t'ai chi, the palm is held with a slightly tense feel.

The fingers are separated and the palm is slightly concave to resemble a dragon's palm. The forearm has a small amount of inner tension but not so much that the muscles of the forearm are like iron. You should hold both of your palms by your side and stand with slightly bent knees; the toes are tucked under. The back is straight with the chin tucked in while the tongue is placed onto the hard palate. The breathing is deep but not forced. Do not breathe with the chest but rather the lower abdomen. As the palm is pushed outward, imagine that your breath is moving out along the arms and out of the palms. On the in breath do the opposite. Hold each of the postures for five minutes or if you are unable to do this because of sickness or just plain old out of condition, at least perform each palm's qigong for the same amount of time. See *PHOTO NO. 1* for the 'Dragon Palm'. The fingers are held in this position for all of the palm positions.



NO. ONE PALM:

NB// *The tri-grams are given with the bottom line first.*



PHOTO 2



PHOTO 3

Means heaven and has the physical ability to heal the head. Its trigram from the I-Ching is "unbroken, unbroken, unbroken". The palm faces up as

in *PHOTO NO. 2*.



PHOTO 4

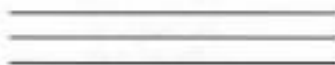


DIAGRAM A

Each of the palms has a break from a wrist grab. No. 1 palm breaks a grab from the opposite arm of an attacker and pokes straight towards his eyes as in *PHOTO NO. 3*. Note that the particular Bagua dragon palm must be kept in order for these breaks to work against very strong holds. The instant that the attacker grabs your hand, you must execute the technique not giving him a chance to think about what is happening to him. Not many people expect these peculiar Bagua type of breaks. This break could be followed by attacking with the elbow as in *PHOTO NO. 4*.



PHOTO 5



PHOTO 8

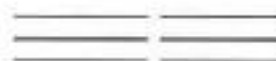


DIAGRAM II



PHOTO 7

NO. 3 PALM

No. TWO PALM:

Means earth and has the physical ability to heal the mid abdomen and all organs in that region. Its trigram is "broken, broken, broken".

The palm faces down as in *PHOTO NO. 5*. The number two palm breaks an opposite hold as well only this time the attacker grabs your arm from below. You still thrust your palm straight towards his eyes. This could be followed up with an elbow to the underside of the arm called GB22. *PHOTO NO. 6*.

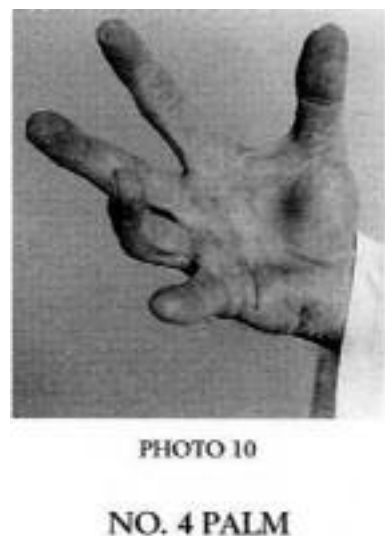


PHOTO 9

No. THREE PALM:

This is the main fighting palm from the Bagua form and represents fire with the ability to heal the eyes. Its trigram is "unbroken, broken, unbroken".

The palm faces outward as in *PHOTO NO. 7*. This palm breaks an opposite hand grab by opening up around the attacker's wrist as in *PHOTO NO. 8*. Then with your centre in line with your wrist, you turn the body away from the attacker thus twisting his wrist in the direction of most pain laterally. This could be followed by a back fist to the face. *PHOTO NO. 9*.



11

NO. FOUR PALM:



12

This palm represents thunder and has the ability to heal the left side of the abdomen and all organs associated with that area.

Its trigram is. "unbroken, broken, broken".

See *PHOTO NO. 10*. No. Four palm breaks an opposite palm grab by simply turning one's centre in to the palm and turning the body away, thus breaking against the thumb. See *PHOTO NO. 11*. This could be followed with a back palm strike to the lower abdomen area to dim-mak point GB 24, while controlling the attacker's arm. *PHOTO NO. 12*.



PHOTO 13

NO. 5 PALM



PHOTO 14

PALM NO. FIVE:

This palm represents the wind and has the ability to heal the first seven vertebra. Its trigram is "broken, unbroken, un-

broken".

See *PHOTO NO. 13*. No. 5 breaks a same hand grab by turning the palm as in *PHOTO NO. 14*. And then thrusting the fingers towards the heart. This could be followed with a single pounding palm to the chest while the previously trapped palm controls the attacker's arm. *PHOTO NO. 15*.



PHOTO 15

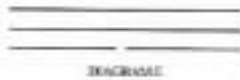


PHOTO 16



PHOTO 16

NO. 6 PALM



PHOTO 17

PALM NO. SIX:

This palm represents water and has the ability to heal the kidneys. Its trigram is: "broken, unbroken, broken".

See *PHOTO NO. 16*

No. 6 palm breaks a same hand grab by rotating the palm to the No. 6 palm and then by using the power of the waist turns so that the opponent is pulled over. *PHOTO NO. 17*. This could be followed by slapping hard down onto the grabbing arm to further break the hold and when the held palm is free bring it up into the face. *PHOTO NO. 18*.



PHOTO 18



TRIGRAM F



PHOTO 19

NO. 7 PALM



PHOTO 20



PHOTO 21



TRIGRAM G

PALM NO. SEVEN:

This palm represents the mountain and has the ability to heal the neck. Its trigram is: "broken, broken, unbroken". *PHOTO NO. 19.*

No. 7 breaks a same hand hold in much the same way that No. 5 five does but this time the knife edge of the palm cuts downward to break out. *PHOTO NO. 20.* This could be followed up by a double palm attack. *PHOTO NO. 21.*



PHOTO 22

NO. 8 PALM



PHOTO 23



PHOTO 24

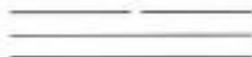


DIAGRAM 11

PALM NO. EIGHT:

This palm represents the clouds and has the ability to heal the right side of the abdomen and all organs in that area. Its trigram is: "unbroken, unbroken, broken".

PHOTO NO. 22. No. 8 palm breaks an opposite hand grab by turning and jabbing the fingers towards the eyes, *PHOTO NO. 23.* This could be followed by grabbing the attacker's palm to hold it onto yours and twisting around to break the arm. *PHOTO NO. 24.*

CHAPTER SEVEN:

WALKING THE CIRCLE:

This is the main area of Baguazhang. The whole of the art is based upon this particular walking method. This is not to say that in the self defence area we must walk in this strange way. The walking was found to be the best way to train one's body to be able to bob and weave out of all situations. The walking trains your body to observe certain criteria when attacked. The mind must be centred on the tan-tien while all of the criteria set down in the classics are observed. Walk a larger circle at first, about eight feet in diameter. After some period of practice the circle becomes smaller so that the inner palm does not move, it just rotates.

THE METHOD:



PHOTO 25

Stand on the circumference of the circle that should be drawn on the floor. A tin of bright red house paint on one's shag pile carpet will do. The heels are together and the toes are at 90 degrees to each other with the circumference of the circle passing through the both heels. *PHOTO NO. 25.*

Bend your knees until they come in line with the tips of the toes and take a shoulder width step forward with your left foot.

The toes and the heel should touch the ground together. The toes are pointing in towards the centre at about 45 deg. Now take the left palm and using a No. 3 palm turn the waist only, NOT THE HIPS, slightly into the centre with the left palm facing the centre. The upper body also faces the centre. There should be a straight line between the nose and the tip of the left index finger. The other palm is also placed in a No. 3 palm just near your left forearm and facing slightly in to the forearm. The palms should feel as if they are squeezing outward and



PHOTO 26



PHOTO 27

they should be turned in slightly in contradiction to each other. *PHOTO NO. 26*. This is called the 'TOE OUT STANCE'.

Now, before you take the step you must 'mud step'. All this involves is slipping the front foot forward about 3 inches before the step is taken. There must not be any weight placed upon the front foot at this stage, you must be able to lift the foot off the ground. The body lowers slightly.

Take a very quickstep so there is hardly any time when the weight is on the left foot and brush the right ankle past the left ankle and moving the foot into the centre of the circle in a sort of

arc. SEE THE DIAGRAM ON THE PHOTO. The foot arcs out until the toes are on the circumference and the feet are almost parallel. *PHOTO NO. 27*. The toes are concave. This is known as the 'TOE IN STEP'.

Perform another 'mud step' by slipping the right foot forward about 3 inches with no weight placed on it. Take another step this time with the left foot and as before brush the ankles together and do a small arc so that the heel of the left foot is now on the circumference of the circle and the knees are almost touching. *PHOTO NO. 28*. This is known as the 'scissor step'.

This walking continues in this way until the balance is attained and you no longer need to look at the circumference. You must of course walk in the other direction as well.



PHOTO 28

CHANGING DIRECTION USING THE INSIDE AND OUTSIDE TURNS:

In Bagua we never back off from an opponent, we turn to meet him. To do this we have the inside and outside changes.

THE OUTSIDE TURN:

If you are in a 'toe out step' as in *PHOTO NO. 28*, you must turn on your heels with both toes spinning around to the rear in an outside arc out of the circle. As you do this, the right palm (or left if going the other way), the



PHOTO 29



PHOTO 30A

palm closest to you will rub the upper forearm of the left arm and spin around centrifugally 360 deg., to end up in the opposite position that you started in. SEE PHOTO NO. 29. *This must be performed so that the wind is heard as your right arm is thrown out. This exercise trains the entire 'back turning' attacks whether they be palms or feet, the technique is the same. Great power is generated using this method.*

THE INSIDE TURN:

If your feet are in the 'TOE IN STANCE' as in PHOTO NO. 30, you must perform the inside turn. This involves simply swivelling on the heels so that the toes turn back in the opposite direction. The right palm is thrust outward over the left forearm to strike with great force into the centre as the left palm is now the 'back up' palm. PHOTO NO. 30A. Exhale as both of these turns are executed.

After you do the inside or outside changes, the front foot must 'mud step' in order to get it back in the right place before beginning to walk again.

USING THE EIGHT AND SIXTY FOUR PALMS IN THE WALKING:

So far we have only mentioned the No. 3 palm while walking the circle. However, we are able to use all eight palms as we walk. We change to the new palm as we change direction using either the inside or outside change as discussed above. As you perform either of the turns, brush the arms together keeping the current palm shape and as you come back into the centre, change to the new palm.

A tape recorder is a great help here. By putting random numbers from 1 to 8 on the tape we are able to change very quickly to the No. of that particular palm as we hear it, using the inside or outside turns. At a more advanced level, we are able to put two numbers on the tape recorder. As the two numbers are heard, we spin around and the palm closest to the centre be-



PHOTO 30



PHOTO 31

comes the first number heard while the palm closest you becomes the second number between one and eight. So we now are able to walk the circle changing at will using 64 different palm changes. These palm changes are all included in the classical Baguazhang form but for now this is an easy way to learn them.



PHOTO 32

BLOCKING PRACTICE:

At this point it is advisable to perform an exercise called 'THE SQUARE BLOCKING METHOD'. This trains the most important Bagua palm technique known as 'single pounding palm'. You palm, held in a No. 3 palm becomes as a hammer and slams anything that comes into your line of attack. The object is to damage the opponent's wrist or foot as he attacks and not just block it. We only use one palm for this exercise. The other palm is only there as a back up if you need it. However, all of the blocks should be able to be taken care of using only one palm.

Stand opposite your partner as he/she throws a right round house punch. Using the right No. 3 palm and without turning the palm, pound it over to your left to damage the attack. The striking area is the hard area just below the thumb. *PHOTO NO. 31.* It is always a good idea for the attacker to use some protective equipment, as the pounding palm is quite vicious.



PHOTO 33



PHOTO 34

Next, the partner throws a left round punch and you slam it over to your right, still keeping the palm in the same posture and attacking with the base of the knife edge. *PHOTO NO. 32.*

Now, without losing the shape of your palm, you pound his right low hook punch downward with the heel of your No. 3 palm. *PHOTO NO. 33.* And lastly, pound his left rip with your No. 3 palm as in *PHOTO NO. 34.*

When this has become easy, your partner is able to attack at will with any of the above techniques at any time. Keep in mind that this and most of the techniques are only training methods as in the internal arts we do not believe in saying that there is only one way to do it. Everyone must find his/her own way of fighting by taking what he or she need from the training methods.

CHAPTER EIGHT:

THE ORIGINAL Baguazhang CIRCULAR FORM:

Keeping in mind that it is the circular walking that is the most important part of one's Bagua training, we now come to the next most important part, the circular form or kata.

Many people think that we walk the circle to improve our form but this is wrong. We perform the circular form to improve our circle walking.

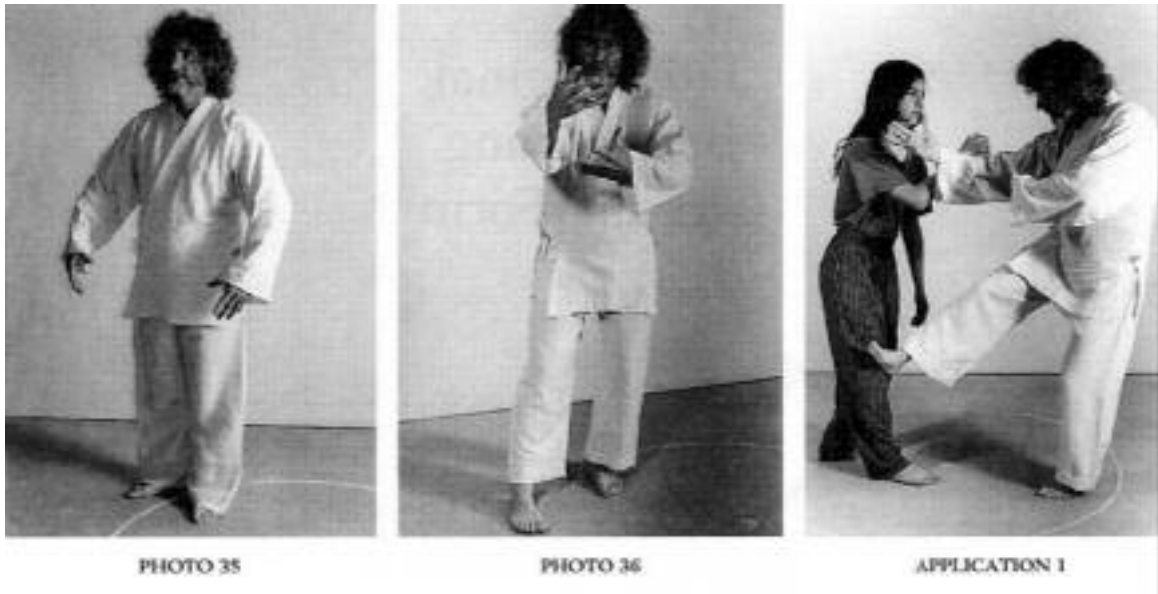
Although many of the movements from the form are martial in feeling, one should not think of those applications as one practices the form. However, you must know the application of many of these movements so that the therapeutic value comes through. It is enough to know the application so that the sub-conscious mind will know what the body is supposed to be doing at every other practice session. Even when striking with an explosive relaxed energy release, one should only do the movement and not think about striking someone etc. The form should be performed with no muscular tension. All of the movements including the fast explosive attacks should be performed with centrifugal force that comes from the waist rather than from the extending of the arms. Go back over the important points already covered in the classics and then start to learn the form.

THE FORM:

SINGLE PALM CHANGE: (1)

LEANING ON THE HORSE, ASKING THE WAY: (Name of posture)

- *HEALING: Leaning On the Horse & Ask The Way' works upon the energy system of the body which is stored in the backbone. When we 'Lean On The Horse', we lean on his backbone, and as the backbone is so easily seen in a horse, this gives us a hidden meaning of this posture. The way to real power in Baguazhang is to access the combined power of each vertebra when it is connected to all of the other vertebra. Each separate vertebra is like a small capacitor which stores electricity (Qi). If we know how to set the backbone up*



correctly, and then drop each vertebra on top of each other, we are able to not only store Qi in the backbone, but also to issue it when needed. So when we hold this posture as a standing Qigong method, we learn how to gain access to our hidden reservoir of energy. Stand on the circumference of the circle as in PHOTO NO. 35.

You are facing counter-clockwise with the perimeter of the circle going through your heels, which are at 90E to each other. Bend your knees and thrust your right foot forward allowing the centre of the circle to pass through the middle of the ball of your foot. At the same time you should thrust both No. 1 palms forward so that the left one is pointing in towards your right forearm as in PHOTO NO. 36. It is important to thrust the fingers forward and not out to the sides to arrive at this position. Always lead with the fingers. There is no weight on the front foot. Look at the right palm. This is called, 'Leaning on one's horse, asking the way'. This is a glancing block and a kick to the lower leg.

APPLICATION: He throws a straight right. Thrust both hands forward making contact with your right forearm, deflecting his blow and striking upward on his forearm. This sets up the leg strike and those that follow. You are rubbing his Qi in the opposite direction. You must be sure that your arm are moving toward the attacker and not in an arc to push his arm to your right. The physics of this move will move his arm slightly to your right anyway, thus stopping it from striking you. At the same time, your right heel will attack to his lower leg. (Application 1).

FLOWER HIDES UNDER LEAF:

- *HEALING: The posture called "Flower Hides Under Leaf" represents the Qigong that is responsible for taking that power that we develop through the backbone and issuing it to the forearms. The Flower represents the roots, (Earth Qi) while the Leaf) represents the*



PHOTO 37



PHOTO 38

forearms. So we can again take this posture and use it as a static Qigong method to gain great power in the forearms and palms and of course this is necessary for Bagua.

From the previous posture, turn both palms outward as if striking something out of the circle with both palms. The right foot turns out so that the knees touch. This is the scissor step. PHOTO NO. 37. Keep the hands moving to your right as the waist turns out of the circle and you take a step with your left foot to stand with both heels on the circumference in a pigeon toed shoulder width stance. The weight is on the right foot. You look down at your right palm, which is directly under your right elbow and visa-versa. PHOTO NO. 38. Twist the waist a little further than centre to your right. Once the block has been executed, you swing around behind the opponent grabbing his forearm, (his right in this case) and break his arm by hitting it with your left shoulder across your body.



APPLICATION 2



APPLICATION 3

APPLICATION: From Application 1, turn your right palm over, grabbing his right wrist. Turn your right foot out as you place it down where it is and strike him into the point called GB 25 (A Kidney Affecting Point) with your left palm just above his hip bone on the side of his waist. (App. 2). Now step to behind his right

knee with your left foot as your left forearm breaks his right elbow. (App. 3)

FLOCK OF WILD GEESE BURSTS OUT:

HEALING: Flock Of Wild Geese Flies (Bursts) Out, represents the Qi when it is issued forth. so we take this posture and use it not only as a static Qigong method but also as a moving Qigong. The action of the waist opposing the hips causes the Qi to be sort of squeezed out like stomping on a tube of toothpaste. In doing this we also heal ourselves by this action of the Qi being sent out through our own body thus healing our internal organs and re-balancing internally. This also works upon the Lungs.



PHOTO 39



PHOTO 40



PHOTO 41

From the preceding posture, rotate your right palm as if digging some sand, there is very little elbow movement. The palms stay pretty much in the same positions only the right one rotates. *PHOTO*

NO. 39. Now, allow your left inner forearm to slide along the outside of your right forearm and begin to turn your waist to the left while looking now at the left palm. *PHOTO NO. 40.* Bring both palms right over into the centre of the circle and just before they reach the centre when the twist on the backbone is at its greatest, turn the left foot in towards the centre as both palms come down into the centre into two No. 3 palms as for the normal walking position. *PHOTO NO. 41.* As your palms come into the centre, your left foot does the mud step to begin the walking around the circle once and back to your starting point. The arc of the left palm as it comes around represents the track that a flock of wild geese makes when it is startled. This is a throw over your left leg using your left arm across his chest. This left palm can also block any left hand attack.

APPLICATION: From the last application, if your attacker throws a left punch, drop your right palm and grasp his right hand to lock his wrist. Then bring your left palm upward to strike his in to ST 9 (Stomach 9 point) point in his neck, thus knocking him out. At the same time, your left knee attacks K10 (Kidney 10) point behind his knee, thus draining further energy and helping to throw him over (App 4). AS he falls, strike to ST 11 point to stop his heart from beating. (App. 5) Previous page.



APPLICATION 4



APPLICATION 5

PURPLE SWALLOW THROWS FAN: (LEFT)

- *HEALING: Purple Lady Throws Fan: This represents the waist (the fan) and the way that the waist controls the action of the Qi. It also works upon the colon. The fa-jing of*



PHOTO 42



APPLICATION 6

this movement is generated as always by the waist, so when we get this posture correct, we learn to use the waist in the most powerful manner. We can also use it as a static Qigong method to heal the colon.

As you come back to the starting point with left foot forward, take a step with your right foot and place it with the heel on the circumference and facing in to the centre, feet in a pigeon toed stance. Throw your left palm down onto your right upper forearm as the weight falls onto your right foot. And look at your left palm.

There should be some noise when the arms hit. This has the effect of strengthening your forearms.

This represents the Japanese woman (purple swallow) opening her fan by hitting it onto her forearm. *PHOTO NO. 42*. This is a block to another attack from the rear from his right palm at your left kidney area. (*Application 6*). NB/ This movement is a fa-jing movement.

APPLICATION: He attacks with a right low strike. You turn into it and slam his forearm with your left hammer palm, catching it with you right forearm. (*App. 6*) Above,

CLOSE THE DOOR, PUSH THE MOON: (LEFT)

- *HEALING: Close The Door & Push The Moon: This refers to the Moon as the heart and the the door as the lock on that organ. We learn to lock out own Qi so that it will not float around aimlessly, we learn to control our emotions and Qi.*



PHOTO 43



APPLICATION 7

Turn your left foot on its heel to the left along the circumference as you turn both palms outward and strike downward at the groin with your right palm. This should be an explosive movement. Eyes look at the right palm. *PHOTO NO. 43 NE*. This movement is a fa-jing movement.

APPLICATION: Turn your waist to your left violently as your left palm attacks to the side of his neck while the right palm attacks to the side of his waist at LIV 13 point. (*App. 7*)

FLOCK OF WILD GEESE BURSTS OUT: (RIGHT)



PHOTO 44

This is the exact opposite to the previous movements of the same name. Turn out of the circle opening up both palms this time with the left palm on top and take up a pigeon toed stance out of the circle with the left palm facing down to the top of the right elbow. *PHOTO NO. 44.* Now perform the exact opposite to the previous movement by scooping your left palm and taking your right palm along your left forearm to come back into the centre of the circle with two No. 3 palms and walk the circle once this time in a clockwise direction. *PHOTO NO. 45.*



PHOTO 45

From here on in, I will only cover the opposite side of the movements lightly with one or perhaps no photos. However, there are about two times when the opposite side is not exactly as the first side so I'll cover these times in full.

PURPLE SWALLOW THROWS FAN (RIGHT).

After walking the circle once again and back to the starting point, take the left foot to the centre so that you are now facing the centre as before only opposite. Smash your right palm down onto your left forearm.

CLOSE THE DOOR, PUSH THE MOON: (RIGHT)

This is the same only opposite to the previous movements of the same name. Turn the right foot on its heel to the right and turn both palms outward to strike to the groin with your left palm.

FLOCK OF WILD GEESE BURSTS OUT:

Now repeat exactly as before only opposite to the previous movements but the same as Photos. 37, 38, 39, 40, 41. This is the **finish** of the first

palm change or "single palm change". You now walk the circle once to come back to the starting point. Remember to 'mud step' when walking.

DOUBLE PALM CHANGE: (2)

After walking the circle once and arriving back to the starting point, throw the fan again as in PHOTO NO. 42. Now perform the 'close the door, push the moon' posture as in PHOTO NO. 43.

FIERCE TIGER JUMPS OUT:

HEALING: Fierce Tiger Jumps Out: This refers to tiger bones. We use this posture to send the Qi into the marrow of the bones in order to generate very powerful and strong bones (like a tiger).



This is the first new movement in the 'double palm change'.

After the last posture, turn out the left toes, (left) by 45E. Take a step with the right foot bringing the left palm down to the right elbow as if looking into a mirror in your right

palm. PHOTO NO. 46.

Now as you place the weight onto your right leg and using the power generated by turning your waist, thrust your left palm forward just in front of your right elbow. PHOTO NO. 47.

This last posture signifies that after you have struck his groin, he will probably move backwards. You follow up and holding his right wrist with your right palm and his right elbow with your left palm you break his elbow as you thrust forward.

NB/ This movement is a fa-jing movement. Your gaze is upon your right palm.

APPLICATION: From the previous movement where you break his elbow, another attacker approaches from the rear. Just to be sure of the first attacker, you lower your body stretching out your left foot as your left hand moves down so that the first attacker is brought down onto the ground head first. As you do this, your left palm slaps the groin of the second attacker as he attacks. *APP: 8. (Previous Page.)* You are now able to lift your left heel to kick into the groin of the second attacker as your left heel is between his legs.

COLOURFUL ROOSTER STRETCHES LEG:

- *HEALING: Colourful Rooster Stretches Wings: This posture is used as a Qigong method for the lungs. 'Wings' are always associated with the air and wind, hence the air we breathe into the lungs.*

If you have ever seen a rooster stretching its leg while opening its wings then this posture is the exact same movement and signifies a block with the right elbow and a groin strike and kick with the left palm and heel. *Application number 9.* There are three movements that have to happen simultaneously here. You must stretch your left leg (or right if performing the opposite side) back so that the heel touches the circumference and your right knee is in line with your right toes. The left palm strikes back to the groin so that the fingers point to the back of your left knee. The right fingers slap downward so that they touch the right rib area. The gaze is trying to look at the left palm but just can't quite make it because you must look over your left shoulder and not down in front of it. **PHOTO NO. 48. NB/** This movement is a fa-jing movement.

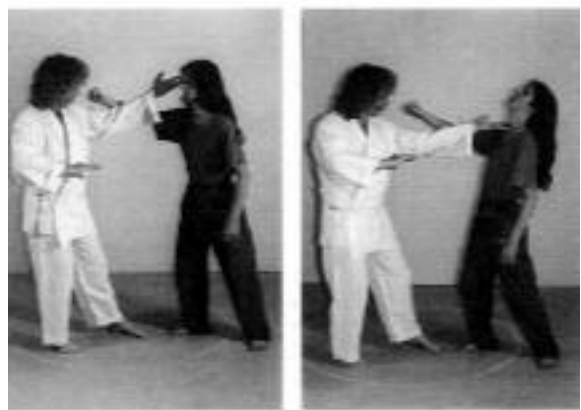
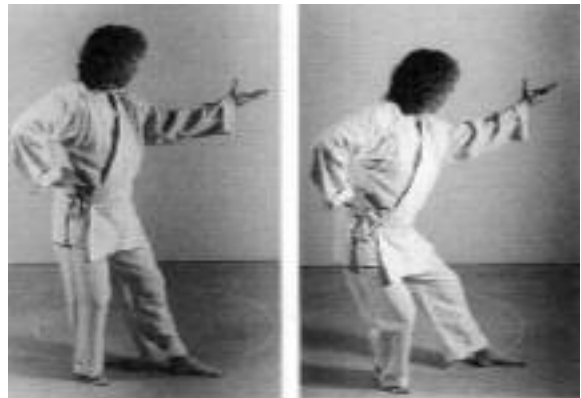


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Pierce The Armour, or THRUSTING FINGERS WITH FOOT SLAPPING STEP:

- **HEALING:** Pierce The Armour: This posture means that we learn how to send the Qi from the Tantien to all parts of the body and into the attacker to damage him. We 'pierce' not only HIS armour but our own blockages.

From here, the body turns. The right toes turn to the left swivelling on the heel while the left heel turns back swivelling on the toes. This pulls the left foot in somewhat. The left palm turns palm upward in a blocking movement to form a No. 1 palm. **PHOTO NO. 49.**



The left foot slaps downward onto the ground and has the effect of dragging you forward slightly with the rear foot following. This generates great power for the left finger thrust to the neck after the block. **PHOTO NO. 50.** Eyes on the left palm. The weight is upon your rear foot.

NB/ *This movement is a fa-jing movement. The foot literally slaps the ground and causes quite a noise as it contacts, not unlike the foot banging from H'sing-I.*

APPLICATION: Another attacker comes in behind the second attacker with a right punch. Your left palm strikes upward to strike/block his on-coming attack. You are now facing the attacker while your left palm turns counter clockwise lifting his elbow on the 'pulling points'. The pulling points are points just above the elbow on both sides of the arm which when squeezed and yanked will cause the recipient to have to go with you! You pull him forward violently and as he is moving forward slap your left foot causing your left spear fingers to spear into the pit of his neck at the point called CV 22. *Applications 10 & 11.*



PHOTO 51



PHOTO 52



APPLICATION 12

TRANSFER FLOWER, CONNECT TO WOOD:

- **HEALING:** Take Flower Connect to Wood: This represents transplanting a different plant into another. Here we take the **ROOTS** of the flower and connect them to the **WOOD**, (Legs), so that we have a balanced flow of Qi. It also loosens up the

ground Qi through the legs to give an over-all quality flow of Qi. Makes for a very stable stance.

The right palm makes like it is patting someone (male or female depending upon your preference) on the behind. At the same time, turn your left toes in to the centre by 45 degs.. *PHOTO NO. 51.*

Now, continue that right palm movement to swing right around to under your left elbow, eyes on the right palm, as the right foot takes a step so that you are now facing the centre of the circle and standing in the pigeon toed stance facing the centre. *PHOTO NO. 52.* This is a blocking movement ready for a grab and spin around strike to the under arm. *Application number 12.*

APPLICATION: He might avoid your spear attack and try to attack you with his left hand. You step to behind his left foot attacking the back of his knee with your right knee as your left forearm blocks his attack and grabs his left elbow's pulling points. Your left fingers are now free to poke into the side of his neck or to the pit of his neck. (APP. 12)

TAKE PERSON'S HEAD AND PLACE ON YOUR OWN:

- **HEALING:** This refers not only to the fact that the martial application does this, but also we learn how to take someone's else's energy (the head) and use it for our own gain and against the attacker. We use this as a moving as well as static Qigong method.

The right palm will grab and lock the hand that you have just blocked while the body spins around in an outer turn and the left palm attacks using centrifugal force to the open rib area.

Slide your right palm along your left forearm looking at your right palm and change your weight to the right foot. *PHOTO NO. 53.*

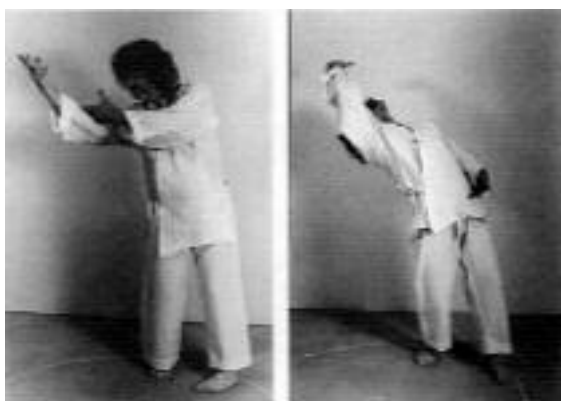


PHOTO 53

PHOTO 54



APPLICATION 13

APPLICATION 14

Bend over backwards so that your eyes are able to see your right palm as it swings around your head while your left toes turn to the left, as does your waist. *PHOTO NO. 54.* Bring your waist to a vertical position again as the right palm comes over your head and the left palm is palm up near your lower abdomen. The gaze for this posture is to the front as both palms are out of eye shot. *Applications 13 & 14.*

APPLICATION: From the previous application posture, grab his left wrist with your left palm as your right palm strikes up to his ST 9 point on the right side of his neck. *A13.* Turn your body to your left as you bend backward locking his neck with your right palm. *A14.* The next application also follows this move when you go into the "Hold Moon In Your Breast" by breaking his neck and also blocking another attack.

HOLD THE MOON IN YOUR BREAST:

- *HEALING: Hold The Moon In Your Breast:*

The 'Moon' is often representative of the 'Heart', so we take the radiance of the moon into our heart to heal deep emotional scars and to get rid of unwanted deep emotions etc. We hold this posture as a static Qigong method.

This is a blocking movement similar to the 'P'ENG' posture from t'ai chi.

The right palm simply comes down in front and slightly to your right side while the left palm rises to in front of your chest. *PHOTO NO. 55.* Look at the left palm.

APPLICATION: As you break his neck another attacker moves in from the front with a left straight.

Your left forearm moves upward violently to attack his forearm. *A15.* This will now move into the next posture which we have already performed on the opposite side. You grab that wrist with your left palm turning to your left as you



PHOTO 55

APPLICATION 15

PHOTO 57A

PHOTO 58A

strike his ribs with your right palm just as before for this posture.

FLOWER HIDES UNDER LEAF:

This is the same as the posture of the same name previously.

Turn both palms out as if striking with both palms and bring the right palm under the left elbow as the left palm is over the right elbow. See previous photos for this posture.

FLOCK OF WILD GEESE BURSTS OUT:

This is also the same as the posture of the name already covered. So that now you come back into the centre of the circle with two No. 3 palms and walk the circle once. See previous photos for this posture of the same name. From here after returning to your beginning point, perform exactly the same movements on the reverse side until you come back to walking the circumference in the counter clockwise direction.

You have now performed the 'DOUBLE PALM CHANGE' in both directions and are ready to begin the No. 3 palm change. Just follow the previous photos only reverse the directions etc.

STRAIGHT PALM CHANGE: (3)

After having walked around the circle once in a counterclockwise direction, again perform the postures of; PURPLE SWALLOW THROWS FAN, CLOSE THE DOOR, PUSH THE MOON and FLOWER HIDES UNDER LEAF: See previous photos for this posture of the same name. Exactly the same as in the first palm change.

WHITE SNAKE TWISTS BODY:

- *HEALING: White Snake Coils Around: The snake represents the inner spirit but it still has a purely physical attachment. So when we are attacked, it is the Tantien that first subconsciously reacts. So this posture allows us to use it as a Qigong to get the inner and outer connected so that WE reacts physically as soon as the Tantien reacts. It also works upon the kidneys and Gall Bladder.*



PHOTO 56



PHOTO 57



PHOTO 58

From the previous posture, allow the right arm to roll up on outside of the left arm to turn palm up on top of the head while the left arm rolls down turning palm up to finish in front of the lower abdomen. The weight is on the left leg. *PHOTO NO. 56.*

Take the left palm around your back, with the back of your palm touching your kidney area. The eyes look over your left shoulder as you change your weight to your right foot. *PHOTO NO. 57.*



APPLICATION 16



APPLICATION 17



APPLICATION 18

Spin around on your right heel as you thrust your left fingers straight out over the circle to attack in a straight line. Note that the left palm should only point straight ahead even while turning so there must be a 'drilling action' as the palm extends.

The right palm comes down to in front and to the side of the body palm down. The left palm is in the No. 5 position. Weight on the right foot. *PHOTO NO. 58.*

NB/ This movement is a fa-jing movement.



APPLICATION 19



APPLICATION 20

APPLICATION: Block his left attack with your left palm and strike his kidneys with your right. *PHOTO NO. A16.* Step to behind his left knee with your right knee as your left palm locks his left wrist and your right palm strikes upward under his arm to deadly heart point called HT 1 in the armpit. *PHOTO NO. A17.* Now turn your body to your left thus further breaking his elbow or shoulder as you see another attacker coming from your rear. *PHOTO NO. A18.* Block his left attack with your right palm as your left palm snakes around behind you and your front foot turns in. *PHOTO NO. A19.* Spin around thrusting your left palm out across his chest as your left leg strikes to the back of his knee and your right palm protects you from his elbow strike. *PHOTO NO. A20.* Your left palm can now strike across his neck as you throw him across your knee. This technique involves spinning around so that your left foot is behind the opponent's left leg and your left palm snakes in to around his body to throw him over your left leg. Alternatively, you could

just thrust your fingers in to his ribs. This technique is safe as the power generated in the fingers allows this to work. Even if the fingers hit a rib, they will glance off and go nicely between the ribs and rip the tendons apart.

PIGEON ALONE FLIES TO HEAVEN:

- *HEALING: Pigeon Flies To Heaven: Represents the ability to get in touch with the Spirit as all birds have that connection with the 'sky' or spirit. So holding this posture allows us to get in touch with our inner spirit. It also works upon the lungs.*

Now perform the posture of 'FLOWER HIDES UNDER LEAF' again but as you turn to the outside of the circle and your right palm is just about to come under your left elbow, it dips down slightly and the fingers lead upward, palm toward you. PHOTO NO. 59.



PHOTO 59



APPLICATION 21



APPLICATION 22



PHOTO 60

APPLICATION: This is one of the more deadly movements. Block his left attack with your left palm and strike him into the lower rib area at GB 25. This will stop his kidneys from functioning! PHOTO NO. A21. Your left palm glances off and into his neck just under his jaw bone at SI 17, a death point. Now, your left palm snakes around his neck to lock it and with very little leverage, you could break his neck. PHOTO NO. A22. While in this position, your left palm comes up underneath and thrusts upward violently to break his neck as in the finishing posture

WHITE SNAKE TWISTS BODY:

This is the same as the previous posture of

the same name.

The only difference is that when you turn around instead of thrusting your left fingers straight ahead you bring your palm up and block upwards to form 'HOLD THE MOON IN YOUR BREAST'. PHOTO NO. 60. (Previous Page)

JADE (Purple) LADY (NUN) OFFERS FOOD:

- *HEALING: Nun Offers Food: This represents the Nun being shy so she is on her back leg, it tell sus how to do the posture in other words. it also represents the Spleen as it is the nourished of the body, hence 'offers food'.*

Turn the left foot out by 45E and strike your left under elbow with your right heel palm. PHOTO NO. 61. Step forward with your right foot and placing it down so that it is almost parallel to the left foot with the weight

on the left foot 60 X 40, slip the right palm up along the underside of the left forearm to strike to the chin or throat. PHOTO NO. 62. This application is a block with the left arm and a reverse palm strike to the face or neck.



PHOTO 61



PHOTO 62



APPLICATION 23

APPLICATION: He attacks with a straight left. I strike his wrist with my left palm and turn it out as my right palm moves through to strike into the left side of his neck at ST 9. A23. You could have also struck to the right side of his neck making it easier to perform the next application, however both sides are OK. Application number 23.



PHOTO 63



APPLICATION 24

CLIMB THE GREAT MOUNTAIN:

- *HEALING: Walk To The Mountain: This represents a connection between earth and heaven. We walk on the earth but climb the mountain to be closer to God. There is a slight break in the movement here as it is like a*



PHOTO 63



APPLICATION 24

relaxed walk, slow and easy. It works upon the brain and the stomach.

Turn both of your toes back so that you now face the opposite direction as your right palm goes over the top of your head and your left palm is palm up near your lower abdomen. PHOTO NO. 63.

This signifies a block with your left palm while the right palm is able to attack to the eyes.

APPLICATION: Carrying on with the over-kill, lock his left wrist as your right palm snakes around his neck and dislocates his neck vertebra. Application 24.



APPLICATION 25



PHOTO 64

BLACK BEAR TURNS BACK:

- *HEALING: Black Bear Looks Back: Represents Earth and the stomach. the way we do it is written in the name, very strong and stable with a look of no fear. Rooted into the ground. It is also good for the Lungs and things like TB.*



PHOTO 65

Firstly, drop both of your palms as if you are drawing some guns. PHOTO NO. 64. This is a blocking movement. Now spin around on your left heel in a counter clockwise direction so that you end up with your right heel on the circle and you are now looking back the other way. You have just blocked and broken a left handed attack with your right forearm. You are now ready for the other attack to come from the other direction. Keep in mind that Bagua always assumes that you are fighting two or more attackers. PHOTO NO. 65. .

APPLICATION: Your left palm will do the damaging blocking while your right is used to strike. Someone attacks from your left low. Your left hammer palm slams his “Neigwan” point hard. You spin around and with that momentum, your right forearm attacks the whole of his centerline and your left palm now blocks/strikes to another attacker to your left into “Neigwan”. Application number 25



APPLICATION 25



PHOTO 64



PHOTO 66



PHOTO 67



APPLICATION 26

HAWK SWOOPS ON FOWL:

- *HEALING: Hawk Swoops On Fowl: This is done very swiftly and without breaks as a hawk would do this. Works upon the heart.*

Many people have learnt this form from a book and therefore are sometimes mistaken as to the application of the next posture because in photos we are only able to represent the final posture which looks like a palm strike with the open palm when in actual fact it is a back of the palm attack upwards to the chin or across the face using the force of the waist.

APPLICATION: From the previous application where you have blocked his low left attack to you ribs, your right palm swoops upward striking his face with your fingers. The momentum and energy of this strike is great and the fingers feel like

steel when they strike. *A 26.*

The centrifugal momentum continues while keeping one's centre.

Keep in mind that in Baguazhang we never use the forward momentum of the previous movement but we are able to utilize the centrifugal movement of the previous movement. The right palm is thrown upward so that the back of the palm attacks in a sweeping, raking movement. The final posture of the palm is when the arm stops and the fingers continue with the momentum so that it looks like a palm shot. *PHOTO NO. 66 and PHOTO NO. 67.* the weight is on the left foot. The eyes look at the right palm.



PHOTO 68



PHOTO 68



PHOTO 70

HAWK SWOOPS ON FOWL (LEFT):

Now we have the same application only this time we take a step forward with the right foot. As the foot touches, the waist takes over again and as the weight this time is placed upon the front foot, the left palm is thrown upward as before to end up as in PHOTO NO. 68.

MONKEY TAKES FRUIT:

- *HEALING: Monkey Takes the Fruit: This indicates how the monkey takes his food just in case there is any danger around. his other hand will wave as he takes the fruit. The taking hand is smooth and cautious. Works upon the Small Intestine and Spleen.*

Turn the right foot weighted slightly to the left and turn the left palm over to palm up as the right palm rises. PHOTO NO. 69.



APPLICATION 27



APPLICATION 28

Take a big step with the left foot onto the circumference back the other way and sweep the right palm downward in an arc and up, turning the fingers up to strike at the eyes or the throat. The right palm does a circle upward in a counter clockwise direction and ends up by your right side. The ring finger and thumb make contact. PHOTO NO. 70.

APPLICATION: From Photo number 68, your left palm will snake around the opponent's neck. Your right palm will also snake up underneath this attacker's left

shoulder. As you see another attacker coming from the rear, pivot to your left, locking the attacker's left arm in an arm bar as you force his head down onto your right knee (Application 27.) As the 2nd attacker throws a right hook, your left palm, which is now free, heavily blocks the 2nd attacker's inner forearm at 'neigwan' (PC 6) and then glances up into his CV 22 point. (Application 28.)



PHOTO 71



APPLICATION 29



APPLICATION 30

MONKEY SITS IN CAVE TO EAT THE FRUIT:

- *HEALING: Monkey Eats the Fruit: Ever watchful and crouched down so as not to be seen. Works upon the body's energy system and boosts the way the body uses energy.*

Take the right foot back and leap onto it taking a half step backwards as the left toe comes in to form a toe stance.

The fingers of the left palm stay in the previous position and come back towards the left ear in a blocking movement ready to attack the eyes. The body is crouched as a small monkey hiding in a small cave. *PHOTO NO. 71.*

APPLICATION: You are attacked with a right straight. Use your "Monkey Palm" to block and attack HT 7 point on his wrist thus draining energy from his body. *A29.* Immediately, your fingers attack his eyes. *A30.* Your left toes are used to kick to his groin.



PHOTO 72



APPLICATION 31

MONKEY SPITS FOOD:

- *HEALING: Monkey Spits (vomits) the Fruit: This indicates a sub-conscious reaction to something that has happened. It is done with fa-jing and a leap upward. It works upon the elimination organs, Colon and Lungs.*

From PHOTO NO. 71, pick up the left foot and place it again in exactly the same spot. Now place the weight onto the left foot and hop onto the right foot by taking a small step forward bringing the left foot up to near the right knee. The left palm drops to

the left side in a blocking movement while the fingers of the right palm jab to the throat. *PHOTO NO. 72.*

APPLICATION: The attacker throws a low right hook to your left rib area. Your left palm slams his forearm downward as you hop onto your right foot to gain momentum. Your right palm spear attacks to his CV 22 (pit of the neck) point while your left heel attacks to his knee. A31.

DUCK LANDS ON WATER:

- *HEALING: Duck Lands On Water: This posture indicates coming back to earth, coming home. In other words, it is a way of bringing the body into a state of balance as far as Heaven and Earth are concerned. if we are too 'heaven' then we are always up in the air*

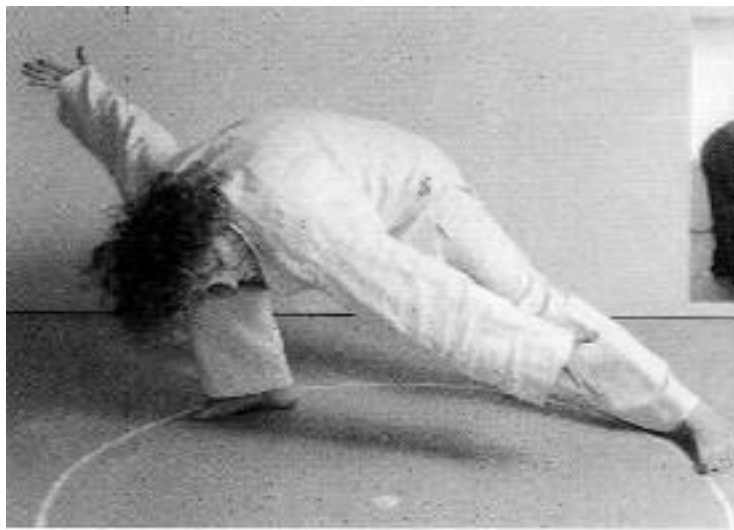


PHOTO 73



APPLICATION 32

so to speak and cannot do the normal things that humans of the earth have to. If we are too 'earth', we are too much like the animals with no heaven. This posture works upon the life force meridians of kidneys, spleen, liver and indeed all meridians.

This is an excellent stretch and requires certain athletic ability so it's a good idea to do a little stretching before trying to perform this posture. The right palm does a scooping movement as does the left. The left foot takes a big step to the rear as both palms open out as wings on a duck landing and skidding on the water. This is an evasive movement and a throw. One must be very proficient before trying to execute this application, like about two hundred years proficient! PHOTO NO. 73. The eyes look firstly at the right palm and then as the body lowers into the posture, they look at the left palm.

APPLICATION: Your left palm grabs his right wrist as your right palm snakes around his neck as you notice another attacker from the rear. Drop down pulling his body and head down onto the ground as you attack to the new attacker's legs with your left foot. Your left palm is used to strike to his groin should he avoid your leg attack. A32.



HOLDING THE MOON IN THE BREAST:

HEALING: As previously written.

See previous photos for this posture of the same name. The only difference is that the weight is placed upon the front foot and the rear foot drags forward slightly. *PHOTO NO. 74.* Now turn both palms outward to perform, 'FLOWER HIDES UNDER LEAF' See previous photos for this posture of the same name, followed by 'FLOCK OF WILD GEESE BURSTS OUT'. See previous photos for this posture of the same name.

This brings you back to walking around the circle in a clockwise direction to perform the whole of the straight palm change in the opposite direction once you have come back to the starting point. Once you have finished that side, you should be walking the circle in a counter clockwise direction ready to begin the No.

4 palm change. There is no difference in any of the postures of the third palm change on the reverse side so just try to put it all together by reversing all of the photos.



PHOTO 75



PHOTO 76



PHOTO 77

BACK FACING PALM CHANGE: (4)

After walking the circle and arriving back at the starting position, as before, repeat the posture of 'PURPLE SWALLOW THROWS FAN'.

See previous photos for this posture of the same name.

Instead of staying on the rear leg for 'CLOSE THE DOOR, PUSH THE MOON', take a step with the left foot forward and change the weight onto the left foot while performing this same posture. *PHOTO NO. 75.*



PHOTO 75



PHOTO 76

COLOURFUL ROOSTER STRETCHES LEG:

This is the same posture as in the second palm change only you do not have to take the step backwards because you have already taken a step forward to open the stance. Also, you are now facing in to the centre of the circle instead of to the outside. *PHOTO NO. 76.*



PHOTO 80



APPLICATION 51

THRUSTING FINGERS WITH FOOT SLAPPING STEP:

This is the same as in the second palm change only you are facing in to the centre of the circle. *PHOTO NO. 77.*

TRANSFER FLOWER, CONNECT TO WOOD:

This is exactly the same as in the No. 2 palm change only you are facing the other direction and using the left palm under the right. *PHOTO NO. 78.*

TAKE PERSON'S HEAD AND PLACE ON YOUR OWN:

Exactly the same as before only the direction has changed so that you end up as in *PHOTO NO. 79* with the left palm over head and facing the clockwise direction.

PART THE CLOUDS WHICH OBSTRUCT THE WAY

- *Healing: This posture represents what its name is. We are clouded by extraneous thought (the clouds) which is stopping us from relaxing and from listening to our spirit guide. So we use this for parting that extraneous thought and seeing right through it. It works upon the brain to calm it.*

From the last posture, bring both palms down as if pushing something downward as you step forward with your left foot. *PHOTO NO. 80.* This is a block to a kick. *A 33.*

Application: Slam his right front kick with both palms. The right palm is just above the knee while the left is half way along his thigh. The points that you are striking to are: ST 34 with your right palm which will cause his Qi flow to be obstructed thus instantly weakening him. And ST 32 with your left palm which will cause his leg to be paralyzed.

COLOURFUL ROOSTER STRETCHES LEG:

Now step forward with your left foot and perform the same posture with the same name in this palm change. See previous photos for this posture of the same name. *PHOTO NO. 76.*

NB/ This movement is a fa-jing movement.



APPLICATION 34



PHOTO 81



PHOTO 82



APPLICATION 35

THRUST FINGERS:

Turn in the same manner as for the posture, 'THRUSTING FINGERS AND SLAPPING STEP', only this time do not do the slapping step. Instead we go into a sort of half version of 'TAKE PERSON'S HEAD AND PLACE ON YOUR OWN'. Take your left palm and slip it under your right palm, both palms are upward. *PHOTO NO. 81.* Take the left palm out and around as before. *PHOTO NO. 78.* To end up as in the previous *PHOTO NO. 79.*

NB/ This movement is a fa-jing movement.

DRAGON TWISTS WAIST:

- *Healing:* This posture used as Qigong will help you to change the Qi into Jing. The waist is a very important part of one's health training and is therefore also good for keeping a youthful appearance and for boosting the Kidney Qi. it is also good for the

lungs. This one will also help in the internal understanding of fa-jing in that it teaches how the body releases and re-loads instantly.

From here, take your right palm and place it around your back as if you are going to attack with a back spin and thrusting fingers. This is a feint. At the same time, your right foot comes up to near your left knee. *PHOTO NO. 82.*

APPLICATION: An attacker comes from the front with a right attack and right foot forward. Remember that the previous attacker is still in back of you, broken neck and all! Your left palm slams down onto the 2nd attacker's right forearm with a hammer palm as your right foot attacks to the inside of his right knee thus tearing the two ligaments on that side of the knee. Just to be sure, your right palm attacks the previous attacker in the lower abdomen. *A35.*



PHOTO 81



APPLICATION 36



PHOTO 84

GRAB OPPONENT FROM HORSE:

- *HEALING: Grab Opponent From Horse: This posture is good for getting rid of invading pathogens such as virus and bacteria. A horse was always considered to be a part of the owner's body, they were one. So taking*

an attacker from the horse is self explanatory. It tones up the immune system. However, it is my belief that this should also be used in conjunction with a total change of diet and life-style!

Take a step forward with your right foot onto the circumference and thrust your left palm forward just in front of your right elbow. This is an other way of breaking an arm. *PHOTO NO. 83.* The gaze in this instance is on the left palm. NB/ This movement is a fa-jing movement.

APPLICATION: Carrying on, your right palm lifts to behind the attacker's head while your left palm takes his chin. You now perform a fa-jing shake, thus breaking his neck. *A36.*



APPLICATION 37

LIFT CLOTHES TO WALK:

- *HEALING:* Indicates the old style 'dress' that the Chinese used to wear. they had to lift it in order to move! Works upon the colon. The colon must be clear and working correctly in order to move correctly. It helps to take the shit out of the body, both physical and emotional.

The left palm thrusts to the rear in an attack to the lower vital parts while the right palm blocks downward, there is a slight leaning. PHOTO NO. 84. NB/ This movement is a fa-jing movement. (Previous Page)

APPLICATION: Take that last attacker's head and slam it down with you right palm as your left palm attacks to another attacker's groin. A37. Or you could be avoiding a kick and slamming his leg with your left palm while your right attacks to his groin as he is in a vulnerable position.



PHOTO 85



PHOTO 86



APPLICATION 38

PUSH THE MOUNTAIN INTO THE SEA:

- *HEALING:* This is a carry on from the previous posture and is often used with it. The mountain refers to the mountain of shit that most people carry around inside of us, both emotional and physical. So this posture will help also to 'push' that

mountain into the sea. However, it comes with a warning. The 'sea' is the kidneys and so all of the poisons that are built up in the body will be forced out through the kidneys! So if you are not very clean internally through eating rubbish for years, then it is advisable not to perform this Qigong! You should do a couple of short fasts prior and only eat apples for

a couple of days. Then go onto a green drink made from all green leaves, such as spinach, lettuce, celery, kale etc. Then perhaps try this qigong after the previous one for only a few minutes at a time until you do not feel any sickness!

From here, you should block with your left palm and scoop it up to take up an elbow as you swivel around to face the direction. *PHOTO NO. 85.* Turn in the left foot as you step in the counter direction with the right foot and attack with the right palm while still holding up the elbow. *PHOTO NO. 86.* The weight is slightly on the right foot and the gaze is on the right palm. NB/ This movement is a fa-jing movement.



APPLICATION: From the previous position, and working with the same attacker after you have slapped him in the groin, strike his right inner arm just above his elbow with your left palm and as you swivel around to face him, your left palm will rotate counter clockwise lifting his arm and squeezing violently onto his 'pulling points' just above his elbow. You now step into him and strike him in the right rib area. The ribs have been opened as a result of your lifting his arm. *A39.*

BAT DROPS TO EARTH:

- *HEALING: This one is also not recommended for normal western people who perhaps eat junk food etc., as it works upon the kidneys and liver and cleanses them both. It will also help to cleanse the blood. The Bat falling to earth is all of the junk that is within falling from the body and out. It is also not good for sick or older people to try as it is quite strenuous when done for anything more than a couple of minutes.*



Take a step with your right foot back so that the knee of the right leg touches the calf of the left. The weight is on the right.

At the same time, the palms swap position so that the left is near the right elbow and the right fingers

point back towards the eyebrows. *PHOTO NO. 87.*

APPLICATION: From the previous posture, your right palm now takes over from the left as you drop your weight down. Your left palm will now further strike to his rib area at a point called GB 22 which is at its lease an energy draining point and at its most is a death point. *A39.*

DUCK LANDS ON WATER:

This is the same posture as in the No. 3 palm change. Place the weight onto the left foot and scoop both palms as the left leg stretches out to form the posture. Healing and Application are the same. *A40*.

HOLD MOON IN BREAST:

See previous photos for this posture of the same name in the No. 3 palm change. (Straight palm change).

FLOCK OF WILD GEESE BURST OUT:

See previous photos for this posture of the same name in the No. 3 palm change. From here you should walk the circle once to arrive back at the starting point and perform the whole of the 'BACK FACING PALM CHANGE' on the other side starting with the clockwise direction.

NB/. There is a difference however. As you come out of this change and are about to go into 'FLOWER HIDES UNDER LEAF' to finish off, do not do 'flower hides under leaf' but instead go straight into 'MONKEY BUILDS NEST', *next*.

REVERSING PALM CHANGE: (5)

MONKEY BUILDS NEST:

As you come out of 'Holding the Moon In Your breast', turn the right foot out and take the step with the left foot bringing the arms so that the left is flat on top of the right forearm with both palms facing downward. *PHOTO NO. 88*.

- *HEALING: Monkey Builds Nest: This posture used as Qigong represents the body and how it relates to sleep. During sleep, all of your experiences are backed up and on a physical level, your body is repaired by the production of HGH and others. So this posture will help your body to heal itself during sleep. It gets your 'bed' ready for sleep in other words.*



PHOTO 88



APPLICATION 41



PHOTO 89



APPLICATION 42

APPLICATION: He attacks with a right medium level shot. Your left forearm bumps his arm damaging it as your right fingers poke into his neck at CV 22, a death point strike. *PHOTO NO. A41.*

MONKEY OFFERS FRUIT:

Turning the left toes along the circle, bring the left palm up on the inside of the right forearm and turn both palms to palm up and poke them forwards as in *PHOTO NO. 89.* This is firstly a block. (Monkey builds nest) and then a double palm attack under the chin or neck.

- *HEALING: Monkey Offers Food: Represents the 'Monkey' something that is inside of us always active, telling us what to do. When the Monkey offers the food, it is helping us to digest our food correctly. So this posture works upon the stomach, small and large intestine.*

APPLICATION: From the last method and working on the same attacker, turn your body into the attacker. As you do this, both palms roll upward striking him again in the neck with both palms across both st 9 points. You will also get other vital points of course and just the fact that you are striking both sides of his neck with both palms would kill him. *A42.*

PANG (A LARGE MYTHOLOGICAL BIRD, PHOENIX) SPREADS WINGS:

Look to the centre and turn the upper body to the centre as you block downward with both palms, *PHOTO NO. 90.* And then thrust the fingers into the neck. *PHOTO NO. 91.* Look at the palm that is in the centre. There is a slight bobbing down of the waist as you block and come up on the attack. This blocks a left lower body attack from the side and then glances off in true Baguazhang overkill to jab to the throat.

While still holding the palms in this last position and looking at the left palm, walk the circle once to arrive back at your starting point ready for the next part of this No. 5 palm change.

- *HEALING: Phoenix Spreads Wings: This posture works upon the lungs. Held as a Qigong it will help to give the body more internal power.*

APPLICATION: An attacker comes in at you from your left side with a medium or low hook to your ribs or back. Your left palm slams his



PHOTO 90



PHOTO 91



APPLICATION 43



PHOTO 92

'Neigwan' point on the inside of his wrist to drain his energy then bounces up, fingers into his neck at CV 22. A43.

EMBRACE THE UNIVERSE:

As you arrive back at the starting point, take a step with the right foot to come to the pigeon toed stance placing the weight onto the right foot. Your arms cross and pull in slightly closer to your body, right forearm is under the left. *PHOTO NO. 92*. Your gaze is on the right palm. This is a blocking movement.

- *HEALING: Embrace The Universe: This posture used as Qigong works upon the Heart and Lung meridians. It also helps communication with the Shen or Spirit.*

APPLICATION: Block his right attack, stepping into the pigeon toe stance so that you can also use your left knee to attack the back of his knee at KD10. Your right fingers will attack to his Liver 13 points just below his rib cage. *A44*.



PHOTO 93



APPLICATION 44



APPLICATION 45



PHOTO 94

FOLLOW THE MOTION OF ONE'S CLOTHES:

With a quick straightening of the left leg so that all of the weight is thrust back onto the right leg, thrust both palms outward to jab with the fingers of both palms. The left palm is a little higher than the right. One palm thrusts to the death point known as 'CV 14'. Just under the sternum while the other strikes to the lower abdomen to the tan-tien point about 3" below the navel. *PHOTO NO. 93*.

- *HEALING: Follow The Motion of One's Clothes: Meaning that if we are to turn suddenly, the line that our clothing makes (Chinese Dress) dictates the physical movement that we make. A sort of counter clockwise circle like and omega sign. This Qigong method is a balancing Qigong. It helps to*

give us more Yin Qi if we are Yin deficient. In other words if we are to Yang.

APPLICATION: An attacker comes at you from behind with a left hook to your lower rib area or back. As you turn in to meet him, both of your arms fold to block his attack. *A44*. Followed by the attack as in the above form method



PHOTO 45



APPLICATION 46



APPLICATION 47

SWEEP THE 1000 ENEMY:

Turn out the left foot by 45E and take a step forward along the circumference with the right foot placing the weight onto it with the right toes turned in to the centre by 45E. As you do this, slide your right palm under your left elbow palms up and as you turn in to the centre, the left palm, on top, slides back over the top of the upper right forearm to

end up as in *PHOTO NO. 94*.

Now perform the 'outer turning palm change' by swivelling on your heels out of the circle and back into the centre but facing the opposite direction as your left palm pokes out under the right forearm and swings out centrifugally back around to finish up as in *PHOTO NO. 95*.

- *HEALING: Sweep the Thousand Enemy: This works upon the Gall Bladder, Liver, Kidneys Lungs and Spleen when held as Qigong.*

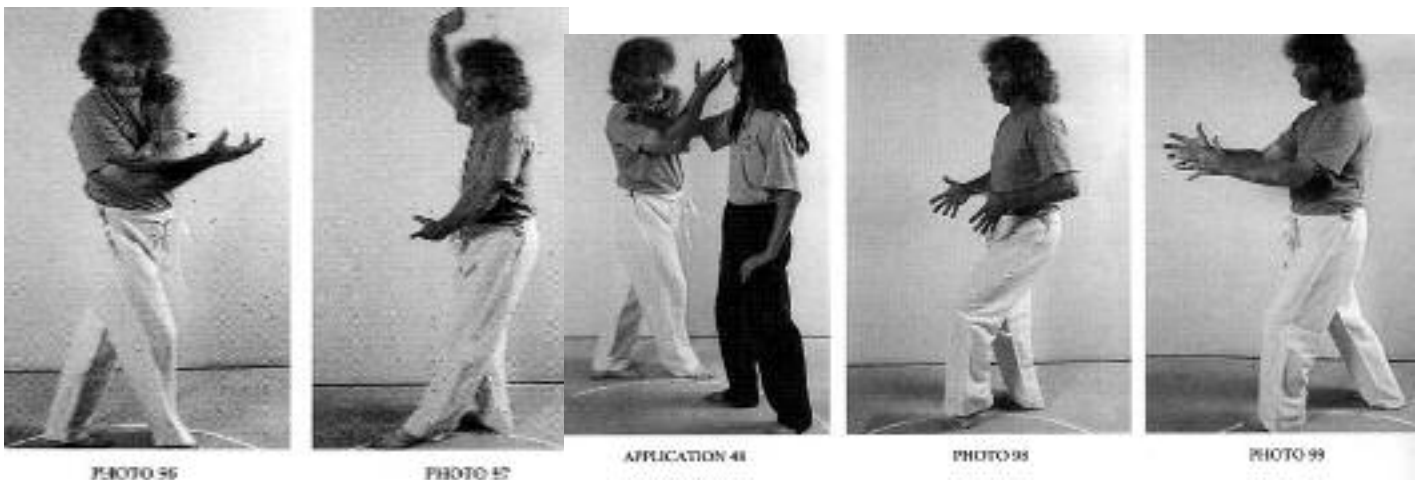
APPLICATION: From the previous posture, grab his right wrist and lock it as you step in to him with your right leg, taking your right palm under his right shoulder thus throwing him over your right leg. *PHOTO NO. A 46*. Spin around at again attack him with great force generated by the turning of your body with your left palm. *PHOTO NO. A 47*.

PIGEON RIGHTS ITSELF:

Leave the left arm exactly where it is and take a step with your right foot 360° around your left foot swivelling on your left toes as the right forearm comes to underneath the left forearm at 90° to it. This is a blocking evasive movement. *PHOTO NO. 96.* The weight is on your left foot looking at your left palm. Spin around again to face the opposite direction on your toes in a counterclockwise centred spin to take your right palm over your head and your left palm near your lower abdomen. This application is a block followed by a lock and twisting hold with a rib area strike. *PHOTO NO. 97.*

- *Healing: Pigeon Rights Itself: Tells us how the hands and arms work, like a pigeon rolling over in the air to evade attack from above. This Qigong involves doing the whole thing and then holding the last posture. It helps us to get back on track after we have fallen off the path so-to-speak. Also works upon the Triple Heater Meridian.*

APPLICATION: Block an attacker's Right attack from the side or rear. Poke him in the eyes with your left fingers as you do this. (Photo No. A 48). Now spin around taking your right forearm up under his right shoulder to displace it and then to throw him.



ROOSTER FIGHTING:

Bring both palms in to your sides as you strike the floor with the ball of your left foot. This is a cutting block downward with the left palm although both palms do the application. *PHOTO NO. 98.*

Now take a 'slapping step' forward with your left foot as the rear foot follows you strike with two No. 5 palms to the ribs. *PHOTO NO. 99.* NB/ This movement is a fa-jing movement.

- *Healing: Cockerel Fighting: This set of postures when done and held at the end posture of Hold The Moon In Your Breast, works upon the fighting spirit. The rooster is selfless and has no fear, he will fight to the end. It will work on one's self esteem and help with depression.*



APPLICATION 48



PHOTO 100

Application: An attacker attacks you with both arms low. Both of your knife edge palms slam down onto both of his lower forearms at the wrist thus damaging his energy centre for the whole body and making him feel quite ill! Now, follow up with a main attack using both No. 5 palms, fingers into both of his LIV 13 points at the floating ribs. **A49.**

HOLD THE MOON IN THE BREAST:



APPLICATION 49



PHOTO 100

Spin on your right heel as your left foot steps backwards so that you now face the opposite direction. The left palm does a downward arc and up again as the right one also comes up in an around downward to be beside the right hip. *PHOTO NO. 100.*

Application: He attacks with a right. Your right palm strikes his arm downward as your left strikes upward into his HT 1 point in his axilla. **A50.**

MONKEY BUILDS NEST:

Exactly the same as the previous posture of the same name only in reverse. This is the reverse side of No. 5 palm change. The both palms turn outward and push out as you step with your right foot so that your back now faces the centre. The right palm is underneath your left arm. PHOTO NO. 101.

From here, you perform exactly the same as for No. 5 palm change but with everything reversed. As you come out of No. 5 palm change you perform 'FLOWER HIDES UNDER LEAF'.

See previous photos for this posture of the same name. And then 'FLOCK OF WILD GEESE BURSTS OUT'. See previous photos for this posture of the same name.

You have now finished the No. 5 palm change and you walk the circle once holding the two No. 3 palms to arrive back at your starting point ready for the next palm change.

BODY SCRAPING PALM CHANGE (No. 6):

RHINOCEROS LOOKS AT MOON:



PHOTO 102



APPLICATION 11



PHOTO 103

From the previous posture, take the right step to come to the 'PURPLE SWALLOW THROWS FAN' posture, (See previous photos for this posture of the same name.) Now, the left palm bounces off and blocks overhead as the right palm attacks to the groin. You turn along the circle in a clock-

wise direction. PHOTO NO. 102. NB/ This movement is a fa-jing movement.

- *Healing: Rhinoceros Looks At The Moon: The moon represents the heart. When holding this posture as a static qigong method, you will be taking a look at your heart and fixing any minor problems that are beginning to arise. In the self defense area we are striking just under the nose (the horn) and also to the heart, (the moon).*

Application: Block an attack as for “Purple Swallow Throws Fan”. Bounce your left palm up into his neck while your right strikes to the death point called CV 14 near the solar plexus. **A51** (Previous Page)

TIN WONG HOLDS STATUE:



APPLICATION 52



PHOTO 101



APPLICATION 53

I am told that there is such a statue somewhere in China called Tin Wong. Turn the left foot out by 45E and scoop the left palm in a counterclockwise circle to palm up. This is once again taking the elbow upward. Step through with the right foot as you pull the right palm in a little ready for the big strike. Place your right foot and as the weight comes onto it and with the turning of the waist, thrust the right palm with fingers downward into his lower abdomen area.

PHOTO NO. 103. Weight is slightly on the right leg. NB/ This movement is a fa-jing movement.

- *Healing: Tin Wong Holds The Statue: This one is a little more difficult as we in the West have usually no idea what ‘Tim-Wong’ is. This posture is good when held as a static Qigong method, for lifting things up in the same way that the Spleen meridian is also. So it works upon the Spleen as well as when we have problems with prolapsed anything. it is also good for lifting the Qi when we are feeling a little drained or down etc.*

Application: From the previous posture, your left hand will grab around his neck in a counter clockwise direction thus breaking it while your right palm will strike to CV 22, over-kill! **A52.**

PYTHON SPITS VENOM:

Now we all know that a python has no venom right! So for all you pedantic people out there lets call it 'cobra spits venom'.

Turn the left foot back by 45E and bring the left palm down in a block across your abdomen. The right palm circles in slightly to gain momentum and then strikes out with great force. NB/ This movement is a fa-jing movement. See PHOTO NO. 104.

- *Healing: Represents that we are getting rid of our own poisons when held as a Qigong method. So this one is good for when we are perhaps on a cleansing diet or a 'liver' diet etc. It also tells us how we must perform this posture in the application sense. Firstly we break his elbow using both hands indicating that the right hand (or left) will come in an arc close to the left and then 'spit' outward for the final strike to the lower rib area.*

Application: He attacks you with a front right kick. You avoid this by bending forward and striking his upper thigh with your left palm as you right palm attacks to his groin. **A53.**



PHOTO 105

HAWK POSTURE:

The heel of the right foot turns back slightly as the right palm and arm straighten out. The left palm does a downward arc to finish up on the left knee, which has been raised. The trunk is slightly leaning forward as the fingers make the two finger jab posture. This is a controlling block to the rear while the left fingers jab to the eyes and the left foot is ready to kick to the groin. PHOTO NO. 105. There should be a short time of standing in this posture, only about one second, dead still before continuing on with the next posture.

- *Healing: This posture is wonderful as it represents the eyes and the reflexes when held as a static Qigong. It is also good for regaining one's natural balance and for re-balancing left and right sides of the brain.*



APPLICATION 54

Application: Another attacker comes in from behind so you turn around blocking his right arm with your left arm as your left fingers attack to his eyes and your left foot attacks to his groin. PHOTO NO. A 54. Your right palm is there just to make sure of the previous attacker.

FIERCE TIGER JUMPS OUT:

This is the exact same posture as done in the 2nd palm change.

You should swivel on your right heel and bring your left palm downward in an arc and up to in front of your face with the palm toward you. You now place your left foot in front facing clockwise and take a further step to the front with your right foot on the circumference. The right palm pulls back as the left palm strikes out to break the arm as before.

COLOURFUL ROOSTER STRETCHES LEG:

See previous photos for this posture of the same name. Then finish off with the 'FLOWER HIDES UNDER LEAF POSTURE' followed by the 'FLOCK OF WILD GEESE BURSTS OUT' POSTURE.

See previous photos for this posture of the same name.

You now walk the circle in a clockwise direction once to arrive back at your starting point and then perform the No. 6 palm change exactly the same only in the reverse direction with the hands and feet reversed.

All is the same except for the very ending where you must go straight into the No. 7 palm change as you did out of the No. 4 and into the No. 5.

As you come into the 'FLOWER HIDES UNDER LEAF POSTURE' and are ready to come back into the centre facing the counter clockwise direction,

THRICE PENETRATING PALM CHANGE: (No. 7):

LION EMBRACES BALL:

Scoop your right palm as before but this time bring both palms up in front of your body as in PHOTO NO. 106. Now, take your right palm over your head to point into the centre as your left palm also points in to the centre.



PHOTO NO. 106



PHOTO NO. 107



APPLICATION 55

Your left foot has turned along the circumference. PHOTO NO. 107. This represents a front block and attack with the right palm while the left palm defends and attacks to the left side.

You must now walk the circumference of the circle to arrive back at your starting point.

• *Healing: The Lion is the most violent of all the Bagua animals. He is solemn, explosive and aggressive. His power is awesome and his organ is the head/mind. He represents 'Heaven'. His family member is the 'Father'. So this posture works upon the head/mind. 'Embraces the ball' means that you accept the Qi that is generated from this posture for the fighting art. It is useful just before an exam for instance, or when going for a job interview. it creates Yang Qi, so is not one to do if you are very angry, red in the face etc.*



PHOTO NO. 108



PHOTO NO. 109

Application: A grab from behind. You hold your arms out so that the grab never gets fully on. If it did, there are of course of other ways to get out of grabs from behind. The rule being that you grab onto something and hold on like a pit-bull! Then he HAS to let go of you because if he throws you to the ground, he will go with you! Both palms open up as if you are looking into a mirror. This will break his hold. You now turn your body and strike with both palms to his neck with your left and to his face with your right. **A55.**

LION ROLLS BALL:

With the left foot forward after having walked around the circumference of the circle, take both palms and thrust them outward. PHOTO NO. 108. This is a block or a strike to the side.

NB/ This movement is a fa-jing movement. Now as you turn your left foot out by 45E and place your weight onto it, push down with both palms over your left knee. This is a block to a low kick. PHOTO NO. 109.



APPLICATION 56



PHOTO NO. 110

- *Healing: The Previous posture creates Yang Qi while this one creates Yin Qi. So it is good to do them one after the other to get a balance. This group of two postures works upon the lower abdomen area. It teaches us to make good use of the Qi generated in the previous posture, (rolling the ball).*

Application: L foot forward, someone attacks from the right side. Your right palm will attack his right arm thus blocking it while your left palm attacks to the point known as KD 25 on his waist. **A56.**

LION POUNCES ON BALL:



Both palms come up in a sort of clawing motion as you step forward with the right foot and place the weight onto it. The left palm is under the right. PHOTO NO. 110. This is firstly a double palm attack to the mid abdomen followed by a tearing downward with both palms.

- *Healing: This posture is used to store or 'pack' the*

gathered Qi from the two previous postures. We use it to store the excess Qi from the previous two postures. It is also good for the digestion in that it helps to get the nutrients to where they should be.

Application: A left kick from the rear. You swivel to meet it as your left palm strikes the inside of his thigh then bounces upward into his neck. Your right palm will attack to the point called GB 24 just under his left pectoral. **A57.**

LION OPENS MOUTH:

As you swivel back towards the opposite direction, the left palm swings down in front and up on the other side with the palm toward you. The right palm pulls in to your right hip ready to thrust forward. As you put the weight onto the left foot, the right palm thrusts forward in the attack.

PHOTO NO. 111. This is a block with the left and a strike with the right.
NB/ This movement is a fa-jing movement.

- *Healing: This posture takes any bad Qi or hidden sub-conscious emotional stuff, out of the body. It is good to use when fasting or if you just need to get rid of emotional junk from years ago. Take it easy with this one though as it can cause some mental pain! if it is just too much and you notice that you are crying all the time etc., then do the above posture of Lion Embraces The Ball.*

Application: Your left palm strikes again to his neck to move his head over to his left thus bringing his neck again down onto your right knife edge. Your left palm is now in a position to strike to GB 24. **A58.**

LION ROLLS OVER TO GET UP:



PHOTO 112



APPLICATION 59

Take a step forward with the right foot and with the weight on the left foot place the left palm under the elbow of the right arm. PHOTO NO. 112. The right palm as if holding something up.

Application: A59. Either block his right arm with your left palm or strike his CV14 point with your left palm and attack his ST9 point with your right palm.

The right foot is turned out of the circle and the left foot is pigeon toed to it. This is a blocking movement.

Turn so that your back is now facing the centre with the right palm over head and the left goes around the back to the kidney region. You look at the left shoulder. PHOTO NO. 113.

Swivel on the right heel in a counter clockwise direction so that the left foot is now in front and you are facing the opposite direction, the clockwise direction. As you do this, the left hand is thrust out in an upward arc and the right palm drops down in front in a continuing circle counter-clockwise. PHOTO NO. 114. Take a quick step with the right foot to the front as the left palm completes its circle to end up near the right hip. The right palm is still continuing its circle. PHOTO NO. 115. The right palm makes a fist and completes its circle to perform an upper cut punch (the only fist in the whole form). The right palm has now performed two circles. PHOTO NO. 116.



PHOTO 113



PHOTO 114



PHOTO 115



PHOTO 116



APPLICATION 60



APPLICATION 61



APPLICATION 62



PHOTO 117



PHOTO 118



PHOTO 119



PHOTO 120

From this point you go straight into the opposite side of this palm change without walking the circle. From the last position, thrust both palms out of the circle to perform 'LION EMBRACES BALL'. See previous photos for this posture of the same name, only in the exact reverse. Now perform the whole of this seventh palm change in reverse until you arrive at the posture of 'LION ROLLS OVER TO GET UP. PHOTO NO. 117.

From here, the arms do something different to the opposite side but the footwork is exactly the same. Take the right palm around your back with your left over your head as before. PHOTO NO. 118. Now when you spin around on your left foot in a clockwise direction, the right palm swings out and up in a circle while the left palm swings downward in a continuing circle. PHOTO NO. 119. As you take the step with your left foot both palms come into the posture together with the right coming over the left hip and the left palm doing an upward circle to end up pointing to the centre in a number 8 palm. PHOTO NO. 120. You now walk the circle in a counter clockwise direction to end up at the starting point. THIS WALKING POSTURE IS CALLED, FLYING HORSE WALKS IN THE SKY: (See Next Page)

- *Healing*: : This is used as a moving Qigong method, so you must perform the whole set of postures and only hold the final posture. Very good for the central nervous system. It is also good for balancing the right and left parts of the brain. It is good to do just after waking up in the morning as it gives a lift to begin the day.



APPLICATION 63



APPLICATION 64

Application: Just to be sure, from the last posture, turn as your right palm takes around the back of his neck to pull him down. You turn, (spin) as someone attacks from the rear with a right low attack. Your left palm blocks this. PHOTO NO. A 60. Now, your left palm snakes around his arm to lock it as your right knife edge palm attacks to his neck. PHOTO NO. A 61. Finishing this, your right tiger paw fist circles down then back up to gain momentum to attack to his CV 22

point in his neck. **A62.**

THIS WALKING POSTURE IS CALLED, FLYING HORSE WALKS IN THE SKY:

Application: An attack from the rear again with his right low. You spin as your right palm blocks his attack and ends up across his neck at ST 9. PHOTO NO. A 63. Pull him forward as your left forearm now also attacks across his ST 9 point. **A63 & A64.**

TURN THE BODY AROUND PALM CHANGE: (EIGHTH)

SHOOT BOW ON HORSEBACK:

After having arrived back at the starting point, perform the posture of 'PURPLE SWALLOW THROWS FAN'. See previous photos for this posture of the same name. After throwing the fan, take a step with your left foot to lower your stance while blocking upward with your left palm and striking to the groin with your right palm. PHOTO NO. 121. NB/ This movement is a fa-jing movement.

- *Healing: The backbone must be linear not bent. The body must look like an arrow with the positioning of the hands to the body. You must perform the "Nun Throws Fan" posture before doing this Qigong. Works upon the Colon, Spleen, Liver and Kidneys. It is used as a general tonic for the whole body. 'Shoot Bow' not only indicates the physical shape of*



PHOTO 121



APPLICATION 65



PHOTO 122



APPLICATION 66

the posture, but also that the Monks would ride a horse in the night by the moonlight to shoot an arrow with a red tie on the end, into the earth just near a ready Ginseng plant. In the morning they would come back to pick it. Indicating that this posture is a Yang Tonic and usually used by males. However, I have found nothing wrong with women doing it also as it gives them a bit more Yang Qi.

Application: After blocking his right attack using 'Purple Swallow Throws Fan', grab his right wrist with your right palm pulling him forward violently as your left knife edge strikes across his neck. **A65.**

GOLDEN SERPENT TWISTS AROUND WILLOW TREE:

From the previous posture, step with your right foot to behind your left foot, weight on the left. The left palm cuts downward very quickly to the outside of the left knee while the right palm blocks over your face. PHOTO NO. 122.

- *Healing: This indicates that the body is twisted. It works upon the whole body especially the waist/hip area. It also indicates that if we become too 'heavenly' or spiritual and are unable to perform our daily mundane physical tasks, we are able to use this qigong to get some grounding (willow tree). The snake (spirit) is would up on the tree so cannot float away. The willow tree is also a healing tree as it is from where aspirin comes, (salicylic acid). So it is a general body healing posture.*

Application: This can either be continuous form the previous method or it could be a new attacker. From the previous method, you left palm now takes over the holding of his right wrist as your right palm strikes across his neck. **A66.**

ACTING LIKE A WILD HORSE:



PHOTO 123



APPLICATION 67



PHOTO 124



PHOTO 125

Take a step with your left foot and swivel on your right heel so that you are now on the clockwise circle. The palms open up so that the left is palm up and the right is palm down. PHOTO NO. 123.

- *Healing: The backbone must be vertical. The Qi is stored in the backbone ready for use. Each vertebra link to each other adding their individual power together. This posture will give great Yang Qi, however, it must be contained for fear of it exploding. so this posture not only creates this energy but also contains it and allows the body to use it when necessary.*
- **Application:** Your right palm snakes around the back of his neck. You spin as your both palms cross, thus striking the rear and front of his neck simultaneously as your left foot sweeps his right foot. **A67.**

GOLDEN SERPENT TWISTS AROUND WILLOW TREE (REVERSE):

This is the opposite side to the last movement of the same name. Twist both heels outward to the right until the right knee touches the back of the left knee. The left palm comes up the right side of the face while the right is over the left knee. PHOTO NO. 124. All of three movements are blocking/evasive movements. *Healing and Applications are the same.*

ACTING LIKE A WILD HORSE (REVERSE):

This is not exactly the same as the other side but still has the same name. Take step with the right foot forward. As the weight goes onto this leg, the fingers of the left palm are placed onto the right elbow on the inside with the right fingers pointing downward. PHOTO NO. 125. This is a break to a hold or an attack to the groin, a grab in this region.

Application: Your left palm blocks his right attack down as your right palm takes his 'crown jewels'. (Scrotum). You then leap backwards taking his 'jewels' with you and shake them violently. The form posture is self explanatory.

FISHES SPLASHING IN WATER:



PHOTO 126



PHOTO 127



APPLICATION 126



APPLICATION 127

Jump back onto your left foot with a right toes stance as the left palm comes under the right elbow. PHOTO NO. 126. Now you must shake the body so that the right fingers shake violently. The shake must come from the body and not just the wrist. You have taken the crown jewels and are now shaking them violently.

Healing: Here we have both animal of the water and water together. Indicating that this posture is great for the kidneys and bladder. However, if one has for instance kidney stones, they could be passed! And that is not pleasant especially if they are large! It is good for taking poisons out of the body as well.

Application: This indicates that you have taken his 'crown jewels' and jumped backward with them in your hand. Then you shake violently as in the solo form posture above!

SERPENT TRIES TO COIL UP:

Now, as you stand up onto your left leg with the right foot raised, the left palm is overhead while the right is as shown in PHOTO NO. 127.

- *Healing: Is used for when someone is too much of the 'earth' and not enough 'Shen' or spirit. Problem is that someone who is, would know it anyway. Stomach problems, elimination problems are all helped by this Qigong.*

Application: A two person attack, your right palm blocks a left handed attack and strikes across his neck as your left palm blocks a right handed attack from the side to also strike across his neck. PHOTO NO. A 68. Now, pull the first attacker's neck down across your foot as it raises up. A69.

WILD HORSE KICKING:

From the last posture and with an explosive movement, throw both palms up and outward throwing the low kick away while kicking upward to the groin or upper thigh. PHOTO NO. 128. NB/ This movement is a fa-jing



PHOTO 128



PHOTO 129



APPLICATION 71



APPLICATION 71

plexus. A71.

movement. Place the right foot down on the circle with the weight on it and attack to the groin with the right palm. PHOTO NO. 129. NB/ This movement is a fa-jing movement.

- *Healing: Indication that arms and legs are thrust outward and upward, like a wild horse leaping up and then kicking out. You cannot hold this posture, you can however, perform it ten times on both sides to build up 'Spine Force', the power that comes directly from the spine. it is also used for people who are too Yin and perhaps introverted. I have seen some amazing changes in people once they have been doing this Qigong morning and evening for two weeks only.*

Application: From the previous (A69), Explode both palms outward thus further attacking to the 2nd attacker's neck. Your right foot attacks to the first attacker's solar plexus as your right palm blocks a third attacker's left handed attack to end up across his neck. A70. Continuing with the third attacker who now tries to attack with a right, your left palm slams down onto his right forearm as your right palm attacks to his solar

PYTHON SPITS VENOM:

Exactly the same as the posture with the same name. See previous photos for this posture of the same name.

BLACK BEAR FEELS WAY:

This is exactly the same as the 'HAWK POSTURE':



PHOTO 130



PHOTO 131

The only difference is that the front palm is open. You turn around to face the opposite direction onto your right foot and raise your left foot as before and straighten the right palm. PHOTO NO. 130.

From here it is the same as in palm change No. Six. You repeat the postures of 'FIERCE TIGER JUMPS OUT, COLOURFUL ROOSTER STRETCHES LEG, THRUST WITH FINGERS AND SLAPPING STEP, TRANSFER FLOWER CONNECT TO WOOD, TAKE PERSON'S HEAD AND PLACE ON YOUR OWN, HOLD MOON IN YOUR BREAST, FLOWER HIDES UNDER LEAF and FLOCK OF WILD GEESE BURSTS OUT'.

This brings you back to walk around the circle once so that you are ready to perform the whole of the eighth change on the reverse side. The only difference in finishing off the first side of this change is that when you come back in to the circle after 'FLOCK OF WILD GEESE BURSTS OUT', you come back in using the No. 8 palm with your right arm as in PHOTO NO. 131.

When you have finished this last palm change and are walking around the circle once in a counter clockwise direction you are ready to perform the three extra changes. However, you have just finished what is known as the Classical Circular Baguazhang Form.

What's Next:

Volume Two will contain the Bagua Linear or Fighting Form plus applications and two person fighting sets. It should be available early into 2005?

Volume Three will contain the Bagua Animal Qi Awakening Forms and the Animal Forms Two Person training sets plus the Bagua 8 Palms Training Drills. And also the Baguazhang Power Qigong methods. It should be available late into 2005.

Volume Four will contain the full Baguazhang Animal Forms and the Dispersing Hands drills. Maybe 2006 if my fingers have not worn away from typing by then!

Volume Five will contain the Baguazhang Weapons forms, including The Deer Horn Knives and the Bagua Hook Knives. The Deer Horn Knives are already out on DVD.

Volume Six will contain the Bagua Wooden man training, Also out on DVD now. This volume will also contain anything else that I have forgotten to include in the previous volumes.

The contents of Volumes one two and three are already out on DVD and Volume 4 will be available throughout 2005 hopefully.

Keep an eye on our web site for details of these DVD titles.